

MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW



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Edited by

AXEL B. JOHNSON

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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, *Managing Editor*

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General Review

THE Victor Company makes the eagerly anticipated Bach Album (Masterpieces M-59) by Stokowski available in good time for Christmas, and fulfills the promise made in an advertisement in the Philadelphia Orchestra's program books last spring when it said that before the year was out Stokowski's far-famed performances of Bach's Second Brandenburg Concerto, the Passacaglia in C minor, and the Chorale-vorspiel—Wir Glauben' All' in einem Gott, would be obtainable on records. It goes almost without saying that the performance and recording are of the same supreme excellence that marked Dr. Stokowski's record of the Bach Toccata and Fugue in D minor. And for extra measure there is a separate record of the Shepherds' Christmas Music also conducted by Dr. Stokowski. The other album is the monumental Götterdämmerung set (M-60) reviewed in our August issue by R. H. S. P. from the British pressings. Another long-awaited work is Ravel's Second Daphnis et Chloé Suite that Dr. Koussevitzky and the Boston Symphony have played with great success on tour throughout the East and Middle West. Their records of this brilliant work should find equal favor. There are three orchestral disks in the black label class; the Intermezzos from the Jewels of the Madonna conducted by Rosario Bourdon in his most polished and effective manner; Werner Janssen's New Year's Eve in New York, an ambitious work that

makes striking use of jazz idioms and effects, and is given an extremely vigorous performance by Mr. Shilkret; and Shilkret's own Skyward, commemorating the transatlantic flight of Commander Byrd in the "America."

Also on the Victor list are: Debussy's Children's Corner Suite played by an acknowledged master of French piano music, Alfred Cortot; Bloch's Jewish Improvisation—Nigun played by the wunderkind, Yehudi Menuhin; a Schubert miscellany sung by John McCormack with the Victor Salon Group under Nathaniel Shilkret; Soldiers' Choruses from Norma and Trovatore beautifully sung by the Metropolitan Opera Chorus under Setti; a disk of sensational coloratura singing by Sigrid Onegin (arias from Les Huguenots and Le Prophète); arias from Luisa Miller and Rigoletto sung by Schipa; two Rigoletto arias sung by De Luca with the Metropolitan Opera Chorus and Orchestra; and another disk recorded at an actual performance of the Associated Glee Clubs of America at Madison Square Garden, New York City.

Of the three Columbia Masterworks scheduled for release this month only one has reached us in time for review in this issue, the ineffably beautiful Mozart Symphony in C major, played by Sir Thomas Beecham, and one of the finest recorded examples of Mozart (Masterworks Set 123). The other two sets are Mozart's Quintet

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for Clarinet and String Quartet played by Charles Draper and the Lener Quartet, and a Haydn Quartet (D major, Op. 76, No. 5) by the Leners. The release of these works coincides very appropriately with the Leners' current American concert tour. Everyone who has heard their Beethoven Quartet records and the set of Brahms' Clarinet Quintet will want these new works also. For orchestrals Columbia offers Glazounow's *Stenka Razin*—Symphonic Poem in an energetic, colorful performance by Defauw and the Royal Conservatory Orchestra of Brussels, and Brahms' Fifth and Sixth Hungarian Dances in vivid gypsy-like readings by Sir Hamilton Harty and the Hallé Orchestra. The vocal disks include lieder by Richard Strauss sung by Frazer Gange, lieder by Brahms sung by Kipnis, *Old Folks at Home* and *Samson and Delilah* sung by Edna Thomas, *Two Eyes of Grey and Hands and Lips* sung by Louis Graveure, and the *Tannhäuser Pilgrims' Chorus* and *Grand March* by the B. B. C. Choir and Orchestra under Percy Pitt. Also there are salon pieces by the Squire Celeste Octet, sturdy but somewhat methodical band performances by H. M. Grenadier Guards Band, and Christmas carols played on the organ by W. G. Webber.

From the Brunswick Company we have a new disk by the excellent pianist, Edward Goll, who was heard a few months ago in a Beethoven Sonata. This month he plays a group of short pieces by Bach in equally capable fashion. Albert Spaulding is heard in a violin transcription of the Delibes *Passepied* and de Sarasate's *Zapateado*; Marie Tiffany gives beautiful performances two Norwegian songs: Marie Morrissey is heard in two light salon songs; and the Brunswick International Orchestra plays *La Marseillaise* and the *Internationale*. There are two twelve-inch popular concert records, one *Gems from Rio Rita* played by the Colonial Club Orchestra, and the other concert-jazz performances of *Some of These Days* and *I'll See You in My Dreams*, played by Red Nichols and his Orchestra.

The Odeon release is topped by the first of the new series of electrical album sets to the place of the celebrated symphonic library that made "Odeon" so important a name in the acoustical era. This is a new version of Brahms' First Symphony, conducted by Otto Klemperer. Klemperer's reading has won considerable praise abroad and unquestionably it has many features of great interest, but on the whole it did not impress me very strongly on first hearing. Further hearings of course may alter this opinion. Odeon also issues the first electrical recording of Schumann's *Manfred Overture* and the *Manfred Entr'acte* music, including the beautiful *Ranz des Vaches* for solo English horn, conducted in masterly fashion by the always dependable Dr. Max von Schillings from whom we have had so many fine Wagnerian records in the past. Dr. Weissmann conducts a brilliant *Léhar medley* and a little-known overture by Fucik; Dajos Bela's Orches-

tra plays Robrecht's brilliant Medley of Famous Waltzes; and the Grand Odeon Orchestra is heard in Siegfried Ochs' transcription of *'S kommt ein Vogel geflogen*.

Popular vocal and instrumental disks and jazz records are of course available in profusion from all four companies. For listings and comment reference should be made to the reviews elsewhere in this issue.

The "foreign" supplements of the domestic companies are rich in "finds" this month. Victor releases a new Zenatello record, a Blech disk of the *Così fan tutte* and *Masked Ball Overtures*, a re-listing of Shilkret's sensational performance of the *Parade of the Wooden Soldiers* (an ideal record for demonstration and light concert programs), a vivacious *Bouquet of the Season's Hits* by Marek Weber's Orchestra, the same organization in the celebrated Petersburg Sleigh Ride, pleasing songs by Ursula van Diemen, Auber's *Maurer und Schlosser Overture* conducted by Viebig, and a *Cavalleria Rusticana Potpourri* played by the Royal Italian Marine Band. Odeon features special Christmas releases this month, by the St. Johannes Bläser-Chor, the *Doppelquartett des Berliner Leher-Gesangvereins*, Dajos Bela's Orchestra, etc.; also light orchestral pieces by the Ferruzzi Orchestra, and guitar solos by Federico Galimberti. Columbia has an unusually good Irish release this month, and lengthy Italian and Instrumental lists for special features, including many records of particular seasonal interest. The Brunswick Italian and Spanish-Mexican lists failed to arrive for review in this issue, but undoubtedly they maintain their customary good standard.

Our importations from abroad include the rather inadequate records of Delius' *Sea Drift* (Decca), the complete *Manon* (French Columbia), a delightful *Nursery Suite* by Inghelbrecht conducted by the composer for Pathe-Art, Honegger's *Rugby*—successor to *Pacific 231* (French H. M. V.), Svendsen's *Carnival in Paris* (three sides) and the *Wedding March* from *Coq d'Or* (Decca), and a coupling of the *Entry of the Bojars* and Grieg's *Bridal Procession* (Regal).

The new works are added to the list of recorded symphonies in the British release lists for November: Mozart's "Prague" Symphony, D major (without minuet), played by Kleiber and the Vienna Philharmonic for H. M. V., and Mendelssohn's "Scotch" Symphony, played by Weingartner and the Royal Philharmonic Orchestra for Columbia. The English Columbia Company pays further tribute to Delius in the release of his second Violin Sonata transcribed for viola by Tertis and played by Tertis and George Reeves, three songs sung by Dora Labette to piano accompaniments played by Sir Thomas Beecham, and a disk of short piano pieces played by Evelyn Howard-Jones. Sir Hamilton Harty conducts the scherzo from his own Irish Symphony and an original orchestration of the Lon-

donderry Air, Dr. Volkmar Andreae and the Zürich Tonhalle Orchestra play Busoni's arrangement of Mozart's *Il Seraglio* overture, Sir Dan Godfrey conducts the Bournemouth Municipal Orchestra in three dances from Edward German's *Henry VIII* music, and British release is given Hubermann's performance of the Tchaikovsky Violin Concerto (issued in Germany last month under the Parlophone label). Richard Mayr and Anni Andrassy sing the Act II Finale of *Der Rosenkavalier* under the direction of Bruno Walter, Ivar Andréén sings Hagen's Watch from *Die Götterdämmerung* and Pogner's Address from *Die Meistersinger*, the St. George Singers sing madrigals by Morley, East, and Weelkes, the National Choir and B. B. C. Orchestra are heard in choruses from Bantok's *Pilgrim's Progress*, and the Columbia Light Opera Company sings gems from Noel Coward's *Bitter Sweet*. A sixteenth series of International Educational Society records includes Sir Henry Newbolt reading his own poems, lectures on Sound by Sir William Bragg, *The Romans in Britain*, Section 4, by Sir George Macdonald, and *The Care of the Teeth* by Sir Francis Dyke Ackland.

On the H. M. V. list (beside the Mozart symphony mentioned above and the Rachmaninoff concerto and other American re-pressings) there are: Elgar's *Introduction and Allegro for Strings* conducted by John Barbirolli, Johann Strauss' *Artist's Life Waltz* conducted by Kleiber, two Chopin preludes and one by Mendelssohn played by De Pachmann, Schumann's *F sharp major Romance* and Grainger's *Shepherd's Hey* played by Mark Hambourg, a scene from *Götterdämmerung* (*Hast du, Gunther, ein Weib?*) sung by Schorr, Melchior, and Topas-Watzke with the Berlin State Opera Orchestra under Blech, arias from *Otello* and Barber of *Seville* sung by Giovanni Inghilleri, the *Faust Jewel Song* by Fanny Helder with orchestra conducted by Coppola, the *Tannhäuser Rome Narration* by Lauritz Melchior with orchestra conducted by Coates, and *Die Meistersinger Chorale and Act III Finale* by the Royal Choral Society under Sargent.

A new version of Beethoven's Fifth comes from Parlophone: Josef Rosenstock is the conductor with the Berlin State Opera Orchestra. The same orchestra plays Dvorak's 8th and 16th Slavonic Dances under Dobrowen's leadership, Otto Dobrindt conducts the *Grand Symphony in Quilter's Children's Overture*, Spiwakowsky plays Kreisler's *Tambourin Chinois* and the Paganini-Kreisler *Caprice XX*, Alfred Hörn plays two Chopin etudes and the Scarlatti-Tausig *Pastorale*, Max Hirzel sings arias from *Don Giovanni*, Emmy Bettendorf and Karin Branzell sing a duet from Act 2 of *Aida*, the St. William's Choir of Strasbourg are heard in three choruses from *Bach Passion According to St. John*, the Spanish Place Choral Society is recorded in pieces from the National Catholic Congress of 1929, Ninon Vallin sings Fauré's *Clair de Lune* and *L'Autom-*

me, and Lotte Lehmann sings arias from *Tosca* and *Bohème*.

Miscellaneous British releases: Ansell's *Irish Suite* played by the Decca Light Symphony Orchestra under the composer (Decca), Mignon *Overture* by the Symphony Orchestra, Berlin (Broadcast Twelve), *Tannhäuser Overture and Ride of the Valkyries* by the Edison Bell Symphony Orchestra (Edison Bell), first and last movements of Schumann's *Piano Quintet* by the Stratton Quartet and Stanley Chapple (Broadcast Twelve), Vaughn Williams' *Folk Song Suite* and *Toccata Marziale for Military Band* (Decca).

The French Columbia Company issues a remarkable set of records of Ravel's *L'Heure espagnole*, sung by Mme. Kreiger and MM. Arnould, Aubert, Dufranne, and Giles, under the direction of Georges Truc. From the same company comes three examples of what Milhaud terms an "opera-minute" by the ensemble *Pro Musica* conducted by the composer (each opera occupies two record sides). Also a quartet by Tibor Harsanyi played by the Roth String Quartet, two choral pieces sung by the Coecila Choir of Anvers, unspecified sixteenth century madrigals by the same choir, and Duparc's *Aux Etoiles*—on the odd side of the French pressings of Gaubert's version of the Franck Symphony.

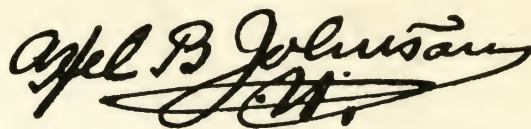
Other European releases include Chabrier's *Bourrée Fantasque* and *Marche Joyeuse*, Dukas' *L'Apprenti sorcier*, and Liadof's *Baba-Yaga* by the *Lamoureux* (Polydor); Berlioz' *Cellini Overture* by the Berlin Philharmonic for Polydor and by the Berlin State Opera Orchestra for Parlophone; Ravel's *String Quartet* played by the Krettly Quartet (French H. M. V.); Onslow's *Quintet* played by the Gewandhaus Wind Quintet (Polydor); Scriabin's *Etude, Op. 42, No. 5*, played by Gourévitch (Pathé-Art); two Bach chorales and the *Fantasy in G minor, an original Andantino and Improvisation*, played by Louis Vierne on the Notre-Dame (Paris) Cathedral Organ (French Odeon); Debussy's *Dances for Harp* played by Lil Laskine (French H. M. V.); the Barber of *Seville* in complete form—sixteen records—under the direction of Molajoli (Italian Columbia); a *Quartet in A flat* by Stan Golestan, played by the Poltronieri String Quartet (Italian Columbia); and Pizetti's *Tre Canti ad una Giovane Fidanzata* and *Air in D major*, played by the composer (piano) and A. Poltronieri (violin).

As most of our readers probably know by this time, the Edison Company has announced that it is entirely discontinuing the manufacture of phonograph records. As they most correctly state, the existing leading companies are fully able to accommodate the music-loving public in a most satisfactory manner. (This last remark is the truest ever made by the Edison organization!) According to the announcement "lack of facilities" was the reason for taking this important step. However, if they were to tell the real

truth, they would be compelled to admit that the real factors were the lack of a widespread retail outlet organization and the enormous cost involved in bulding up a record catalogue that could compare even humbly with those of the existing leading companies.

According to newspaper reports of the announcement, a Mr. Walsh (who is he?) stated that in his opinion "the Victor Talking Machine Company of Camden will follow the example set by Edison in discontinuing the manufacture of records." Such a preposterous statement is hardly worthy of any attention, but on a business

trip to New York and Camden last week, I spoke of it to prominent officials of the leading companies. Without exception they agreed that this was easily the most ridiculous untruth ever issued from Orange, N. J. The Phonograph enthusiasts can rest absolutely assured that the existing leading companies will continue making records for many years to come.



The Delius Records

By ROBERT DONALDSON DARRELL

THE name of Frederick Delius is magical but dangerous. To those of us who know and revere the music of this lonely, sensitive artist, the impulse to rhapsodize on his work is almost uncontrollable. When his works are played at all they are misunderstood with such persistent frequency that it is galling for us to abstain from proselyting for him, forgetting that among the man's own most admirable qualities is that of fine disdain for every sort of propaganda and evangelicism. The hysterically effusive praise of some of his friends (Grainger is perhaps the most conspicuous example, but there are over-florid patches even in Heseltine's excellent biography) has done Delius far more harm than good. The more considered and sober words of Cecil Gray (in *Contemporary Composers*) George Dyson (in *The New Music*), and N. C. (in *The Manchester Guardian Weekly* for October 18, 1929) are more in keeping with the composer's own reserve and economy of expression. And as with these qualities in his music, such reasoned, sturdily rooted comment has the ring of profound and forceful conviction.

The Delius Festival held in London from October 12 to November 1 marks the coming to a head of the steadily growing appreciation of—or at least interest in—Delius and his music. It is a touching and romantic spectacle—a partly blind and paralyzed composer receiving at last (in his 67th year) a modicum of the honor due him in his native land, but it is ironical indeed that Delius is to win popular approbation in this way when the deep pure stream of beauty that is his music has been so thoroughly neglected in the past. But the occasion does offer apt opportunity for winning him a larger audience. Here in America such a festival is inconceivable. Even the rare performances of his works are usually thoroughly parbled and corrupted, excepting of course in the hands of such understanding

and gifted exponents as Sir Thomas Beecham, Beatrice Harrison, or Eugene Goossens. Apart from such happy exceptions we are forced to rely upon printed scores and our own digital abilities, or—rather and—our good and faithful servant, the phonograph.

It would be easy to write several pages of attempted analysis of Delius' art, but both practicability and prudence forbid. Those who wish to read the details of his career and studies of his work will find no dearth of readily available material. Records of his music have been studied less frequently; many of them are very recent (the festival is greatly stimulating their issue), so one can hardly honor him more effectively than by helping to make these disks better known. Unfortunately a few are by no means worthy or even competent. They will win no friends for Delius and they are exceedingly liable to repel potential kindred spirits. They are over-balanced, happily, by the disks that are played and recorded as the composer himself would have them, and to many these offer the only gateway to his incomparable world of "dream within a dream."

For many years Delius' cause has been indefatigably and nobly championed by Sir Thomas Beecham, one of the few conductors to give perfect interpretative expression to the essential qualities of his music. Among many other works Beecham introduced Delius' most important operatic essay, *A Village Romeo and Juliet*, and in concert he has offered frequent hearing of an intermezzo in which the sum and substance of the entire work are found in concentrated essence. In *The Walk to the Paradise Garden* the child lovers, Sali and Vrenchen, seek to escape from the bitterly harrassing world to a place where they shall be alone and unknown. "In the Paradise Garden we shall dance the night away!" The curtain falls and the drama is centered in

the succeeding web of sustained and delicately rapturous melody. In all music there is nothing comparable with the intensity, the compassion of these few but infinitely moving measures. Beecham's performances with some of the leading native orchestras were an *Open Sesame* to a new world for many American concert goers. Many of them spoke of its idiom as Wagnerian, but the term is only seemingly applicable. The harmonic schemes and the superb singing eloquence of every instrument do remind us of the Master Sorcerer of Bayreuth, but for all his persuasive and epic power Wagner never achieved a musical texture of the purity and virginal tenderness of Delius'. Compare this intermezzo with the night scene and lovesong from the second act of *Tristan* (Odeon 5160) and the radical divergence in the two musical natures is made unmistakably clear. The love music of Isolde and Tristan is feverish, luxuriant, heavy with the hothouse fragrance of orchids; that of Vrenchen and Sali is no less ecstatic, but through it blows the fresh air of the countryside. In one is the apotheosis of sensual sting, in the other the heart ache of simple, inarticulate folk.

Beecham's performance of the intermezzo, as expressive and eloquent as the music itself has been irreproachably recorded, and this record, Columbia 67474-D, is the phonographic port of embarkation for Delius' world.

We are indebted to the same conductor for disks of the lyrics for small orchestra, *On Hearing the First Cuckoo in Spring* (Columbia 67475-D) and *Summer Night on the River* (Columbia 17017-D), that also approach perfection more closely than one has any right to expect in an imperfect world. The loveliness of these miniatures is refracted unblurred and unsmirched, as delicate in tonal coloring as in the nuances of musical feeling. As is true of all his works there is no tone painting; the music is neither programmatic nor impressionistic. As N. C. writes of *In a Summer Garden*, these pieces give us "not the scene but the mind and heart of the artist in the scene, or rather after the scene and the hour have passed for ever." Spring and its revitalization of the world, the brimming flow of the river, do not bring exuberance and joy, rather a stabbing memory of past springs and midsummers, flaming their brief moment,—the almost unbearably poignant nostalgia of the sensitive and solitary soul (Delius, Shakespeare, Wordsworth, Proust) to whom

*the meanest flower that blows can give
Thoughts that do often lie too deep for tears.*

On Hearing the First Cuckoo is the better known of the two and the better suited for first acquaintance. The companion piece is even more unworldly and introspective. The layman is likely to find it less "tuneful," for it does not possess the regular folksong lilt of the other, although like all Delius it is profoundly melodic. There is another recording of the first piece, conducted by Geoffrey Toye on H. M. V. E-505, a ten-inch disk. I have not heard it, but Toye has thorough

understanding of Delius' music; and this—like his other records—is endorsed by the composer himself. The other record of *Summer Night*, conducted by John Barbirolli on N. G. S. 72 gave an inadequate, not to say false, impression of the piece. There were acoustical disks of *On Hearing the First Cuckoo*, Goossens' abbreviated version on the odd side of his Brigg Fair records was more successful than Stanley Chapple's complete one (British Vocalion K-05181), for the latter had to hasten the tempo unduly to get to complete version on one record side.

Charming as these pieces are they represent some of the essential Delius qualities in miniature only. Excellent records are available of two works of similar nature but much larger in sweep. Both Toye and Beecham have conducted versions of *Brigg Fair*, the former on H. M. V. D-1442-3 and the latter on English Columbia L-2294-5. Toye's performance is marked by reserve and insight and it is approved by the composer, but to my mind there is a lack of sufficient vivacity and dramatic emphasis. Beecham's records were issued in England only last month, but I run no risk in recommending them unheard. Unquestionably they will soon be made available here. From comment in the British press I gather that his version suffers from no absence of dramatic intensity and breadth. *In a Summer Garden* is perhaps the simplest and best of Delius' larger orchestral works for first acquaintance. Toye conducts it on H.M.V. D-1696-7; on the fourth side Barbirolli conducts *A Song Before Sunrise*. The latter is a delicious and sprightly bit; it makes me think of left-over sketches from *Brigg Fair* fused together into a new and individual piece. These last records have just been issued in England and have been well received. Toye's is the first recording of the *Summer Garden* (probably a Beecham version will soon follow), but there were acoustical versions of the others: Goossens' *Brigg Fair* on H. M. V. D-799-800 was a fine piece of work and Chapple did well with the *Song Before Sunrise* on British Vocalion K-05181, but of course the recording was inadequate in both.

Brigg Fair is aptly subtitled "An English Rhapsody" and with the exception only of some Elizabethan music I know of no work that is more truly and wholly English. (Yet Delius is generally considered a cosmopolitan composer; he was first given recognition in Germany; an excellent Russian musician to whom I once played *Brigg Fair* thought the opening measures "oriental"! The reminiscent pastoral introduction (highly typical of Delius' scoring for solo rhapsodical wood wind voices against a shifting background of blendid strings) evokes a quiet Lincolnshire countryside as a setting for the glorious metamorphoses of a quaint and unforgettable folk tune:

*Unto Brigg Fair I did repair
For Love I was inclined.*

In a Summer Garden, as N. C. points out, gives a "good notion of those traits in his style which are the most important, the most original. A

realist, or an impressionist, could hardly have written to such a title, without a few touches of realism, or (to suggest a less stark method) 'pictorialism.'"

A Dance Rhapsody, like *Brigg Fair*, is written in the form of elaborate variations on a tune (and in this case a kind of tag-phase that plays an important part in the development), but there is less of a passacaglia effect here, and the work as a whole is perhaps somewhat less characteristic. (But the heavenly *molto adagio* variation for solo violin just before the end is purest Delius.) Yet as a concert work it is perhaps even more effective on account of its piquant and jaunty tunefulness and zestful rhythmical seasoning. Unfortunately there is no worthy recording. The only phonographic version is the acoustical one conducted by Sir Henry Wood on Columbia 67079-80-D, three sides, and although it is played with considerable verve, the work is cruelly abbreviated (the excision of a variation for wood winds alone is particularly unforgivable) and by no means representative of the music. Unquestionably a re-recording will be issued as an aftermath to the Delius festival.

Delius' art reaches its full maturity and finest flowering in a series of great works for chorus and orchestra: *Appalachia*, variations on an old slave song with final chorus; *Sea Drift*, after Walt Whitman's "Out of the cradle endlessly rocking;" *A Mass of Life*, on passages from Nietzsche's *Also Sprach Zarathustra*; and *Song of the High Hills*. There are other choral works but they are less significant. It is these that give Delius an uncontested place among the musical *übermenschen*. Comment on them is impertinent here except in regard to their phonographic possibilities. *Sea Drift* has recently been recorded under the direction of an un-named conductor for the British Decca Company (S-10010-12), and the performance is reviewed elsewhere in this issue. It is sufficient to say here that the disks are unescapably inadequate, giving little or no indication of the work's surpassing loveliness and overwhelming impressiveness. The work is extraordinarily difficult, but not unsurmountably so. I do not believe that it is impossible to record effectively if not completely satisfactorily, but the task requires a Beecham. The difficulty and scope of the *Mass of Life* and the *Song of the High Hills* preclude any recording attempts for some time to come. At least I hope so; I should not like to hear another barbarous butchery such as given to the latter in an American concert hall a few years ago. *Appalachia*, however, is the work that first won Delius any degree of recognition. The sparing (but effective) use of the chorus explains its neglect in the concert hall, where if a chorus is available it must be worked for all its money's worth (like the café drummer of anecdote who was fired for loafing during Handel's *Largo*)! It is admirably suited for recording and judging by the persistent demand in the British musical press a phonographic version will not be long lacking.

Returning to works in smaller forms we have a number of chamber music recordings of lively interest not only to Delius students but to the average musical layman—once he is given the opportunity of hearing them. Most emphatically first is the supremely rhapsodical sonata for violoncello and piano, played by Beatrice Harrison—for whom it was written—and Harold Craxton, and excellently recorded (H. M. V. D-1103-4). I cannot recommend this work too highly. It follows the *Walk to the Paradise Garden* and *On Hearing the First Cuckoo* on the exploration route to Delius' realm. He has also written a 'cello concerto for Miss Harrison, which she has played widely abroad and with several leading orchestras in this country. Like the sonata it is continuous in texture from beginning to end, flowing smoothly, broadly, and with ever-sustained power. "Only in his maturity can a composer dare to write music so simple, so economical in means, so disdainful of turbulence and noise, so even in mood" (W. H. Squire). Is it too much to hope that Miss Harrison will record her performance?

There are two sonatas for violin and piano, one written near the beginning and the other near the end of Delius' composing career. I do not know the former work, recorded this month for H. M. V. (C-1749-50) by May Harrison, sister to Beatrice, and Arnold Bax, the composer. The second sonata was recorded in the acoustical era by Albert Sammons and E. Howard Jones (English Columbia D-1500-1, two ten-inch disks), and this month the Columbia Company in England is issuing Lionel Tertis' transcription for viola and piano, played by Tertis and George Reeves (L-2342-3, three sides). On the fourth side Tertis plays an arrangement of the serenade from the incidental music to Flecker's *Hassan*. The sonata is a good one, but less distinctively original and striking than that for 'cello. The old records were fair by acoustical standards and undoubtedly Tertis' performance is worthy of both him and the music. Delius' major work for violin is a concerto, of extraordinary difficulty, but exceedingly characteristic and effective.

Mention of the *Hassan* serenade reminds me of the old, long-since withdrawn records of this music, played by members of H. M. Theatre Orchestra and chorus under Percy Fletcher (H. M. V. C-1134-5). On the first record the orchestra played the preludes to Acts I and V, the *Procession of the Protracted Death* and the *Entrance of the Soldiers*—the last a vigorous bit of occasional writing rather surprising from Delius. On the second disk was the serenade as a tenor solo with a harp substituted most inappropriately for the off-stage piano demanded in the score, final chorus, *Beggars' Chorus*, *Entrance of the Beauties*, and *Bacchanale*. Performance and recording were mediocre at best, nor is the music particularly significant. Considered for its purpose it has points of charm and effectiveness, but still, it is a *pièce d'occasion* and adds nothing to the composer's fame.

Delius' songs are not many. Best known are the very early, facile, and rather characterless Scandinavian songs, from which Leila Magane recorded *Sweet Vennil* and *Twilight Fancies* a few years ago for H. M. V. (E-403), but although this disk is electrical, it has been withdrawn from the 1929 catalogue. However, the November supplement of the English Columbia Company lists a record by Dora Labbette containing *Twilight Fancies*, *Cradle Song*, and *The Nightingale* (all from the same series). The disk is given a special filip of interest by the fact that Sir Thomas Beechman plays the piano accompaniments (L-2344). Delius' finest songs (apart from the cycle with chorus, *Songs of Sunset* on poems by Ernest Dowson) are the gloriously verdant four *Elizabethan Songs* (and particularly *To Daffodils*), and the set of brief, but intensely dramatic *Nietzsche Songs*. The former contain the distilled essence of Delius' art and reveal again the keenness and depth of his insight into a world of feeling that is purely English and yet universal in its moving force. The latter are quite unlike any of Delius' other writings; they are pointed, even mordant, harmonically leaner than is usual with him, but highly effective. I cannot understand why these two sets are not better known. Adequate recordings are badly needed. There was an acoustical version of *To Daffodils* by Muriel Brunskill (English Columbia 3876), but it has long been withdrawn.

Delius' piano pieces are few and for the most part hardly notable. The only large work, a concerto, is very early and echoes Grieg and Liszt, and has overtones even of MacDowell. More characteristic is the little *Dance for Harpsichord* written for Mrs. Gordon Woodhouse; it would be

an apt recording choice in either the original or a piano version. Most of the orchestral works are available in two-hand or four-hand transcriptions. The vocal-piano score of *Sea Drift*, the four-hand arrangement of *Brigg Fair*, and the two-hand arrangement of *On Hearing the First Cuckoo* are perhaps the best.

Finally, a word of caution. Delius' music is not for everyone. It is and must always be caviar to the general musical public that puts objective qualities first, that wants its music always in the present tense, active voice, imperative mood. Delius' mind is turned inward; he speaks with reserve; he understates. He not merely disdains the vehemence and glitter that appeal to the majority; they are inherently impossible for him. His music is *vom Herzen zum Herzen*. Its beauty is often bitter, usually nostalgic, but always heart-wrenchingly expressive. The unique and unanalyzable enchantment of his works give him a place apart and mark him as one of the most tender and compassionate musical sensibilities. Such qualities of serenity and virginal bloom are alien indeed in this nervous, tough-minded age, and so intensely personal and restrained an art is sorely buffeted and dissipated in the concert hall. But the phonograph provides the medium by which it can be literally "brought home to one", and in many record libraries the album devoted to Delius disks is the choicest of many choice treasures. Like Proust's vast novel, Delius' work is worthy to bear the lines of Shakespeare (applicable to no other music of these days):

*When to the sessions of sweet silent thought
I summon up remembrance of things past.*

"Canned" vs. "Immortalized" Music

By ADOLPH SCHMUCK

(Reprinted from *The New York Times*)

One could not well take issue with the general purport of *The Times's* recent editorial "Fresh Music and Canned." It seems quite likely, as there conjectured, that "canned" music will never supplant "fresh" music, by which is meant music heard at the instant that it is being produced and in the presence of the players and singers. It would be foolish to deny that certain satisfactions attending the hearing of music in this fresh way will always be sought. One could well go further than this editorial, which says that concert attendance is not likely to decrease, and say that there is considerable probability of its being stimulated and increased by recorded music.

What moves me particularly to write is the editorial's reference to ideas that are "more subtle though not necessarily more important than the ideas that may be perfectly translated through mechanical reproduction." My purpose is to discuss a rarely mentioned aspect of this question by showing that not all the points of subtlety are on the side of fresh music. Much that attends the bringing together of an

audience and musicians is so irrelevant to the essentials of music that it is often disturbing and distracting.

Condescension Noticeable.

We all have had experience of the fact that music sung off stage often stirs the imagination more than when the singers are seen and comes to an anti-climax when they arrive in view. Wagner kept his orchestra out of sight at Bayreuth. All will recollect performances when his music dramas would have fared better if the impersonators of his heroic figures could also have been made invisible. Many, because of experiences like this, do not look upon opera as real or pure music. This should make them hospitable to the idea that recorded music could assist still further in clearing music of its impurities by eliminating the obtrusive personalities of its performers, but I see little evidence of such hospitality. Instead, I observe almost everywhere a certain condescension toward recorded music. The implications of *The Times's* use of "fresh" and "canned" illustrate this attitude.

A general assumption, conscious or unconscious, is that recorded music must of necessity be an inferior sort of music, an imitation or a counterfeit of the real thing, hardly to be taken seriously by any one seeking an approach to true music. Or, at best, if admission is made that recorded music may be taken seriously, it is attended with abundant cautions against confusing it with musical realities.

A Service to Musical Culture.

Now, while I feel an eagerness to hear fine music by competent players whenever I have the opportunity, I also believe that such glorious things are now being done in the recording of music by newly developed and developing processes that it is time to drop this condescending attitude and to recognize reasonably and whole-heartedly the immense service to genuine musical culture that recorded music is capable of performing, and is already beginning to perform despite the discouragements and lack of appreciation that come from deeply rooted prejudices and misunderstandings. Very few persons, relatively speaking, have any conception of the extent to which great music of the past and the present is being recorded, with almost unbelievable excellence of reproduction. Ignorance about this is often densest among leaders in musical culture, and sometimes seems almost willful.

Let me attempt to clear away misunderstandings of what I have in mind. Past imperfections in reproducing methods account for much of this prejudice. And it must be admitted that a degree of perfection in a reproduction that will have precisely the same effect as an original is unattainable in music as in any other art. But art itself is a struggle for an unattainable ideal. How little open minded some musicians are on this subject may be illustrated in some remarks by Daniel Gregory Mason in a recent issue of *The Musical Quarterly* in a discussion of "The Depreciation of Music." He admits that there have been great improvements in music-reproducing devices, but contends that, even making the large concession of the possibility of virtual perfection, which of course he does not admit, there would still be no attainment of the ideal, for no true artist gives two successive performances of the same piece in exactly the same way. "To do so would stultify his freshness," he says. But no true artist would paint a subject twice in exactly the same way, yet it does not stultify his freshness to leave his paintings each as a permanent record of the mood he had at the particular time of painting that picture. Monet left innumerable paintings of a haystack, showing that the permanence of each one of his paintings had no effect on his making a fresh effort on the next. And it is hard to understand how looking at any one of these paintings repeatedly would close any one's mind to the freshness of other paintings.

The Audience as a Factor.

But much stranger than this remark by Mr. Mason is the exaggerated emphasis he puts on the importance of the actual presence of an audience to the artist. "Every performer," he says, "knows that his performance really lives only when he is face to face with his audience. Every composer knows that it is only in living contact with his audience that he can judge his work."

Without obtuseness to the element of truth in what Mr. Mason here says, one may yet wonder at his astonishing oversight of the fact that great artists in all ages have often worked in a splendidly lonely way. Poets, painters, sculptors have done so. And so have great composers—trusting to future interpreters to give living sound to their music, which at best they could only imperfectly indicate by notation and printed words. Would it have injured their powers as composers to know that their living music, in sounds as they conceived it, could be handed down to the future? Much of Schubert's music, to take only one example, went entirely unheard in his day. Is it less great or true music from that fact? Is a man no real artist who writes, paints, composes or plays for the ideal audience conceived in his own heart, trusting that circumstances and time will enable him to reach the understanding or the heart of another? It seems rather absurd in a stern idealist like Mr. Mason, for whose work in behalf of music one feels so grateful, to say things permitting of inferences like this. Indeed, the effect of the absence of a corrective audience is plain in this case. That may be conceded to his argument. One suspects that what Mr. Mason really had in mind was not the absence of an

audience in the recording of music but the assumed conjuring up in the recording musician's mind of a huge below-par audience such as records are widely supposed to appeal to.

Contacts Sometimes Destructive.

Without any denial of the supreme value of those moments in music when the personal presence of the artists and intelligent responsiveness of the audience are productive of ideal conditions, it is well to remember that personal contacts are quite as likely to be destructive of moods of ideal production or reception. A great book written in isolation and that may be read in all the freedom from distraction that isolation gives is recognized as a sound contribution to culture. Recorded music opens the same possibilities.

And why, in the face of such possibilities, which in many instances are already actualities, do we insist on calling it all "canned" music? I have enough sense of humor, I hope, to realize that a word so applied can never be downed. We can only hope that its opprobrious implications will in time be forgotten. Yet it may be helpful to point out that we do not say that important expressions of valuable ideas are "canned" ideas because they have been permanently recorded in print. In speaking of what print does for ideas and personalities we often say that it "immortalizes" them, not that it "cans" them. May not some one venture to say sometime that a fine record of a great performance of music "immortalizes" that performance?

Of course it is not the printing machinery that does the most important part of the immortalizing accomplished by a book. We take it for granted that the personality behind the book does this. But we still make the machinery conspicuous and contemptible in talk about recorded music, calling such music with unfair emphasis and inaccuracy "mechanical." There are already in existence records which would justify application of the words Milton wrote of good books: "A good record is the precious life blood of a master spirit, embalmed and treasured up on purpose to a life beyond life"

A Dream Come True

By ELBRIDGE W. NEWTON

We turned from the main highway and followed a road in the forest so narrow that the limbs of the trees brushed against the sides of our car. Doctor E, who was driving, warned "Look out for that hemlock bough ahead, that it doesn't slap you in the face!"

Five minutes later he stopped the car and said to me: "You are now in the heart of the National High School Orchestra and Band Camp at Interlochen, Michigan, and here is the cabin where you will stay." I climbed out and was about to reach for my grip when from further down among the trees came the haunting, velvety tone of a euphonium, a band instrument.

"What is that?" I demanded in amazement.

"Oh, that is a boy fourteen years old, from somewhere or other. I have forgotten what state he comes from. But he does know how to play, doesn't he? You see," Doctor E explained, "the Interlochen 'Bowl' is right ahead in the woods within a hundred yards, and this afternoon they are having a band rehearsal."

Just then the whole band burst upon us, perfect in the intonation of its many parts. I slid to the foot of a tree, all ears. They were in the midst of one of the charming ballets of Leo Delibes. "Who is conducting?" I whispered.

"I don't know. Some famous band conductor. Naturally any big band man who knows about these kids is eager to come up here and conduct them, because they can play almost anything at the first reading, and do a corking job."

There I sat and listened, unconscious to the fatigue of my thousand-mile journey, most of it made in the blistering August heat,—sat and listened entranced, until the last lingering richness of tone was gone.

I opened my eyes, and the Doctor helped me into the cabin with my baggage. He explained to me that this was

typical of all the instructors' cabins. In front was a large sitting-room, and back of it a smaller room, bath and large clothes closet. In the bath there was cold and continuous hot water, while on the second floor were two most comfortable beds, with ample ventilation from all sides exposing the sleeper to the invigorating forest air of the north. The heat of my trip to Interlochen was blotted out, for my first night's sleep there was spent in flannels and blankets in order to be comfortable.

The next morning at breakfast I met various instructors, famous musicians, and camp directors. And what an appetite I had! As I ate my bacon and eggs, I fished for information.

"How many have you in camp this year?" I asked a camp director at my right.

"Two hundred thirty-three kids and fifty music supervisors, besides camp directors, counsellors, instructors, conductors, and so on."

"That certainly is a goodly number,—many more than you had last year. Just what do you mean by kids?" I asked.

"Why, 'kids' means girls and boys from various public and parochial schools who have come here to play in the orchestra or band or to sing in the chorus."

"How old are they?"

"Oh, anywhere from twelve or thirteen to eighteen years of age. The average age, I should say, is about sixteen years."

"Where do they come from?" I continued.

"From all over the United States.—New York. Washington, Chicago, Detroit, Indianapolis, Cincinnati, Minneapolis, Milwaukee, and many other cities, big and little. Yes, and many of our best come from small towns. In all thirty-six states are represented."

"In scope a national project," I reflected.

At the other end of the table was one of the principal camp promoters. "Do you mind telling me this, Mr. T?" I asked. "Can any school girl or boy who sings a little or plays the fiddle or saxophone indifferently come here for instruction and practice?"

"Oh, no" he replied with a smile. "This is not an institution for beginners. This Camp is for those who already are well on the road to musical accomplishment. They come here into a musical atmosphere of the most artistic and progressive kind. In this environment they work hard, play hard, and will leave in better physical condition than when they arrived. In addition to this they will have glimpsed those musical heights which will be a life-long inspiration and a joyous memory."

For a moment the table was still, and all of us gazed intently at the speaker. He had dreamed a dream and it had come true. I broke the spell. "Your conception of service and your courage, sir, are both admirable, but," I persisted, "how do you pick and choose those who will be allowed to come here?"

For an answer he pointed to the window. Outside were trooping a multitude of girls and boys, all going in one direction—towards the "Bowl." "See! They are assembling for morning practice. Each one of them is a survival of the fittest in his own home town. Each one of them has convinced us of his worth, good character, good health, satisfactory scholastic standing, and proficiency in singing or in the playing of some orchestral or band instrument."

"Of course we have to plan that our orchestra, band, and chorus shall be well balanced in parts. We cannot admit too great a number of sopranos and basses, but must have a requisite number of tenors and altos; likewise a sufficient number of oboes, English horns, violas and French horns to balance our violins, trumpets, and clarinets. But these are only minor details. The *raison d'être* of this camp is to render educational service. To a few of the best in any high school we offer superior opportunities during the summer vacation. While perhaps only three or four gain the coveted appointments, yet many others have competed for them and in the future will be deeply interested in this musical Mecca. Hence our influence extends not only to those who are here, but also to thousands of others whose ambition it is to come here at some future date."

Ches was a very wholesome and efficient looking young man, with a thousand-dollar smile. He drove me over the

wood road a mile or more from the "Bowl" and told me about the camp divisions. From where we stood in a little grove he pointed out the boys' camp, a dozen cabins in among the trees, with a row of fine concrete tennis-courts in front, all in vigorous use; the mess-house at the right; and close by, Lake Wah-Be-Na-Nees, a beautiful sheet of sparkling water.

"How far is the camp from the girls' camp?" I asked.

"A mile and a quarter."

"Do you have charge of both camps?"

"Yes. This entire camp, girls and boys, is under strict, healthy discipline. At prescribed hours they go to bed, get up, go to meals, practice in the cabins, play in the 'Bowl.' Each is required to take plenty of exercise,—play tennis, baseball, go swimming, canoeing, hiking—all of which is properly supervised by camp directors. To help us in this work we have cabin counsellors, athletic instructors, swimming instructors, and so on. Besides these, watchmen patrol the camps at night to guard against fire or infraction of rules, or to cope with any emergency which may arise."

"Each cabin and its surroundings are inspected every day. Let me show you one of them."

We crossed the road and entered the nearest cabin. In front there was a good-sized living-room where six or eight boys were lounging, some studying, one or two reading, others copying music—all busy. They nodded to us, and we passed into the sleeping quarters. Here was a large bed-room with so many open windows as to be practically out-of-doors. There were six double-decker beds constructed of steel, all neatly made up, with heavy blankets on top. Beyond were the wash-bowls and shower baths. Electricity furnished light and hot water. Everything was clean and orderly, both inside and out. I noticed the inspector's sheet, tacked up inside, gave this cabin a rating of ninety-seven per cent for neatness.

As we left the cabin Ches pointed to another, much larger building, nearer the lake. "That is our hospital. With so many youngsters here for the summer we have to be ready to care for sickness or accident." By this time Ches was knocking on the door, and a nurse in uniform opened it. "May we come in? Or have you patients whom we might disturb?"

"Oh, no. We had a patient last week, but none now."

"What was the matter with him?"

"He thought he was coming down with the mumps, but it didn't develop and he was discharged the next day."

We looked around. Half the building was devoted to boys, the other half to girls, with adequate hospital equipment throughout. A doctor and several nurses were in attendance all the time.

From there we went to one of the boat-houses, where we saw boats of all kinds, many of them given to the Camp by Henry Ford. We met Mr. I, the swimming instructor. "I presume they keep you pretty busy, don't they?" I said.

"Yes, indeed. We teach the boys diving swimming with various strokes, life-saving, how to handle different kinds of boats under varying conditions, and in fact all kinds of water sports."

"What is that enormous horn on top of the building for?" I asked.

"Well, you see when the boys get to playing in the water they have so much fun that time means nothing to them, and that horn is to call them in."

We all laughed, bade Mr. I good-by, and started along the shore in the direction of the girls' camp. "That was a fine boat-house," I remarked.

"Yes, all of our buildings are fine and well equipped."

"How many have you?"

"Forty-nine buildings in the entire camp. This includes the cabins for the boys' camp, the cabins for the girls' camp, the cabins for recitation rooms, practice rooms, instructors' cabins, and so on."

"If each building with its equipment cost \$1500, that means a lot of money that someone has invested."

"We could have built cabins cheaper, but they would not have given the degree of comfort which we now give. Of course the 'Bowl' cost a good deal in addition. The stage, which is the only covered portion, had to be well built,

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CELEBRITY RECORDS

50177-D **Tosca: Notre doux nid (Non la sospiri la nostra casetta)**
12 inch, \$1.25 **(Our Little Hidden Cottage) (Puccini)**
Tosca: La priere (Vissi d'arte) (Love and Music) (Puccini)
Soprano Solos Yvonne Gall
50182-D **Feldeinsamkeit: (Loneliness in the Fields) (Brahms)**
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Becomes My Slumber) (Brahms)
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Violoncello Solos
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tra, Conducted by Sir Dan Godfrey
Mefistofele: Ballata del fischio (I'm the Spirit that Denieth)
1976-D **(Boito)**
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(Boito)
Bass Solos Tancredi Pasero
1975-D **Abendlied: (Schumann and Popper)**
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Violoncello Solos Felix Salmond

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In addition to the records listed above there are recordings
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1990-D **Heimliche Aufforderung: (The Lover's Pledge) (Strauss)**
10 inch, 75c **Ruhe Meine Seele: (Rest Thee My Spirit) (Strauss)**
Baritone Solos Fraser Gange
1991-D **Two Eyes of Grey (McGeoch)**
10 inch, 75c **Hands and Lips (Clarke)**
Tenor Solos Louis Graveure

STANDARD AND INSTRUMENTAL RECORDS

2007-D **Samson and Duille (Old Negro Song)**
10 inch, 75c **Old Folks at Home (Way Down Upon the Swanee River)**
(Arr. by Golde) Edna Thomas
2008-D **Estrellita (Little Star) (Ponce and Ludlow)**
10 inch, 75c **La Golondrina (The Swallow) (Serradell)**
Pipe Organ Solos Emil Velazco
2009-D **Evensong at Twilight (Beastall)**
10 inch, 75c **Land of Dreams (Gerrard)**
Instrumentals J. H. Squire Celeste Octet
1977-D **Scherzo: (Jadassohn); Flight of the Bumble Bee (Rimsky-)**
10 inch, 75c **Korsakov)** The London Flute Quartet
Minuet: (Droeghmans) Jean Lensen and His Orchestra
Instrumentals
The First Nowell: (Old Carol)—Organ and Cornet Duet
1992-D **W. G. Webber, Organ; H. Hamilton, Cornet**
10 inch, 75c **Now Thank We All Our God (Old Carol)—Organ Solo**
W. G. Webber

DANCE RECORDS

2010-D **I'm a Dreamer Aren't We All? (from Talking Picture**
10 inch, 75c **Production "Sunny Side Up")**
If I Had a Talking Picture of You (from Talking Picture
Production "Sunny Side Up")
Fox Trots Paul Whiteman and His Orchestra
1993-D **When You're Counting the Stars Alone**
10 inch, 75c **At Twilight**
Fox Trots Paul Whiteman and His Orchestra
1999-D **Lady Luck (from Warner Bros. Motion Picture Production**
10 inch, 75c **"Show of Shows") (Incidental Singing by Ted Lewis)**
My Little Dream Boat (Incidental Singing by Ted Lewis)
Fox Trots Ted Lewis and His Band
1996-D **College Medley Fox Trot (The Big Ten)—Part 1: (Chicago),**
10 inch, 75c **(Northwestern), (Illinois), (Wisconsin)**
Part 2: (Indiana), (Minnesota), (Ohio State), (Michigan),
(Purdue), (Iowa)
Fox Trots Guy Lombardo and His Royal Can.
1994-D **Sunny Side Up (from Motion Picture "Sunny Side Up")**
10 inch, 75c **Love (Your Spell Is Everywhere) (from Motion Picture**
"The Trespasser")
Fox Trots Ben Selvin and His Orchestra
2002-D **Chant of the Jungle (from Metro-Goldwyn-Mayer's Motion**
10 inch, 75c **Picture "Untamed")**
That Wonderful Something (Is Love) (from Metro-Goldwyn-
Motion Picture "Untamed")
Fox Trots Paul Specht and His Orchestra
2005-D **With You—With Me (from Motion Picture Production**
10 inch, 75c **"Tanned Legs")**
Your Responsible! (from Motion Picture Production
"Tanned Legs")
Fox Trots Merle Johnston and His Ceco Couriers
1984-D **Campus Capers (from Metro-Goldwyn-Mayer's "So This Is**
10 inch, 75c **College")**
College Days (from Metro-Goldwyn-Mayer's "So This Is
College")
Fox Trots Ted Wallace and His Campus Boys
1982-D **True Blue Lou (from Motion Picture "The Dance of Life")**
10 inch, 75c **There's Too Many Eyes**
Fox Trots Ipana Troubadours, S. C. Lanin, Director
2006-D **My Sweetest Than Sweet (from Paramount Motion Picture**
10 inch, 75c **"Sweetie")**
My Strongest Weakness Is You (from Warner Bros. Motion
Production "So Long Letty")
Fox Trots Ipana Troubadours, S. C. Lanin, Director



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"Magic Notes"

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1979-D **I Don't Want Your Kisses (If I Can't Have Your Love)**
10 inch, 75c **(from Metro-Goldwyn-Mayer's "So This Is College")**
Fox Trot
Until the End (from Metro-Goldwyn-Mayer's "So This Is
College") Waltz Fred Rich and His Orchestra
2003-D **From Now On (from "The Street Singer")**
10 inch, 75c **You've Made Me Happy To-day! (from "The Street Singer")**
Fox Trots The Knickerbockers
1997-D **I Lift Up My Finger and Say "Tweet, Tweet"**
10 inch, 75c **My Wife is on a Diet (from "Whoopie")**
Fox Trots Al Katz and His Orchestra
1988-D **Same Old Moon (Same Old June)—But Not the Same Old You**
10 inch, 75c **Perhaps**
Fox Trots Will Osborne and His Orchestra
1989-D **What Wouldn't I Do For That Man! (from Motion Pictures**
10 inch, 75c **"Applause" and "Glorifying the American Girl")**
Turn on the Heat (from Motion Picture "Sunny Side Up")
Fox Trots The Charleston Chasers
1985-D **Dance Away the Night (from Motion Picture "Married in**
10 inch, 75c **Hollywood")**
I Came To You (from Motion Picture Production "Skin
Deep")
Waltzes The Columbia Photo Players
2000-D **My Love Parade (from Motion Picture "The Love Parade")**
10 inch, 75c **Fox Trot**
Dream Lover (from Motion Picture "The Love Parade")
Waltz The Columbia Photo Players
1981-D **Swanee Shuffle (from Talking Picture Production**
10 inch, 75c **"Hallelujah")**
I Gotta Have You
Fox Trots The Midnight Air-dales

VOCAL RECORDS

1993-D **What Wouldn't I Do For That Man! (from Motion Pictures**
10 inch, 75c **"Applause" and "Glorifying the American Girl")**
The Right Kind of Man (from Motion Picture "Frozen
Justice") Ruth Etting
2012-D **Look What You've Done To Me (from Motion Picture "Why**
10 inch, 75c **Leave Home")**
If I Can't Have You (If You Can't Have Me) (from Motion
Picture "Footlights and Fools")
Lee Morse and Her Blue Grass Boys
1983-D **My Lover (Master of My Heart) (from Motion Picture Pro-**
10 inch, 75c **duction "Paris")**
I Wonder What Is Really On His Mind (from Motion Picture
Production "Paris") Irene Bordoni
1980-D **Sophomore Prom (from Metro-Goldwyn-Mayer's "So This Is**
10 inch, 75c **College")**
Reaching for Some-One And Not Finding Anyone There
Ukulele Ike (Cliff Edwards)
1995-D **Fal of My Sweetheart Days**
10 inch, 75c **The Web of Love (from Talking Picture Production "The**
Great Gabbo") Oscar Grogan
2013-D **Piccolo Pete**
10 inch, 75c **That's Why I'm Jealous of You**
Vocal Duets Ford and Glenn
1986-D **Dance Away the Night (from Motion Picture "Married in**
10 inch, 75c **Hollywood")**
Love Is a Dreamer (from Motion Picture "Lucky in Love")
James Melton
2001-D **Can't We Be Friends? (from "The Little Show")**
10 inch, 75c **Gay Love (from Motion Picture "The Delightful Rogue")**
Bing Crosby
1987-D **Sweetheart, We Need Each Other (from Motion Picture**
10 inch, 75c **Production "Rio Rita")**
You're Always in My Arms (But Only in My Dreams) (from
Motion Picture Production "Rio Rita") Charles Lawman
2004-D **Like a Breath of Spring-time (from Motion Picture "Hearts**
10 inch, 75c **in Exile")**
Deep in the Arms of Love Pete Woolery
1978-D **I'm a Dreamer Aren't We All? (from Talking Picture**
10 inch, 75c **Production "Sunny Side Up")**
If I Had a Talking Picture of You (from Talking Picture
Production "Sunny Side Up") Ed Lowry
2011-D **Sergeant Flagg and Sergeant Quirt (I'll Tell the Cock-Eyed**
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with several dressing-rooms and adequate housing for instruments and sheet music. Then the seats for the audience cost considerable more."

"How many acres of ground does the camp cover?" I asked.

"About fifty. But this land is only leased. I think that eventually much or all of it will be donated to the camp if its present prosperity continues for five years."

Soon we approached the girls' camp, which was on an adjourning lake. This was even more beautifully located than the boys' camp, most of the buildings being on a bluff over-looking the lake. I noticed the same care and thoughtfulness in the construction of the girls' cabins that I had seen elsewhere. Someone had spent a great deal of time and thought on every detail. In most of the girls' cabins there was a small stove to heat the living room. In the center of the girls' group was a larger cabin for the matron and for the accommodation of guests. I observed that the girls had the same facilities as the boys for athletics and water sports.

"Do all the campers have a uniform style of dress?"

"Yes, light blue blouses, dark blue knicker-bockers, light blue stockings, and soft shoes for the girls; light blue shirts, long dark blue trousers, and soft shoes for the boys. We find this is advantageous in many ways."

"Does this camp pay its expenses as it goes?" I asked.

"No, not yet; but we are confident that it will do so in the near future. This year we have twice as many students as we had last year, and next year we expect twice as many as we have now. Then there is the income from the 'Bowl.' The kids give concerts Sunday nights and sometimes in the middle of the week, and we usually have large audiences, coming from various places. We hope to clear \$10,000 from the 'Bowl' this year. Of course this sum will be used for camp expenses."

As we followed the path under the great pines and oaks I could not help but reflect on what a wonderful place this is for girls and boys to spend the summer. Here they are not only safeguarded in every possible way, physically, mentally and morally, but they also have constant inspiration to do things worth while and become eager, ambitious, industrious workers.

"Ches, this place certainly does make one hungry doesn't it?"

"You bet!" He smiled and we entered the hotel, to attack the excellent lunch which we knew awaited me.

Twilight. Seven of us had taken our chairs out under the trees in front of my cabin and were enjoying that aftermath of a hearty dinner,—a good smoke. A noted music composer, a distinguished symphonic conductor, a well-known and much quoted superintendent of schools, two prominent music directors in large public school systems, my host, and I made up the party. From widely separated homes these guests had come a long distance to enjoy this occasion,—a concert by the National High School Orchestra.

We were seated on an elevation just back of the rear seats of the "Bowl," and our host remarked. "The acoustic properties here are very good. Notwithstanding the fact that we are located somewhat back from the stage, you will be able to hear every tone perfectly." We nodded assent, for all conversation had ceased. Not that we were uncongenial, but the spell of that balmy evening in the north woods was upon us and we preferred to commune silently with our surroundings.

After a long while our host spoke again. "Away back of us the woods will soon be filled with hundreds of parked automobiles which have brought to us our audience tonight."

"Indeed. Where do they come from?"

"Oh, from summer residences and camps round about; from Traverse City and Petoskey and other places near by; many from Grand Rapids, nearly two hundred miles away, and some from as far distant as Detroit. The main roads are all good in this region, and the concerts and the cool woods lure them here."

Soon lights appeared in the "Bowl," and the audience began to gather in twos, threes, parties, and crowds,—a chattering, laughing assemblage. Then light flooded the great stage and the youthful artists came in, carrying their instruments, and took their places quietly. Meanwhile our host was explaining, "You will recall that the usual

professional symphony orchestra consists of about 100 players. In this orchestra there are well over 200 players, but with approximately the same balance of instrumental parts. To illustrate, where the professional orchestra has sixty-eight strings we have 143 strings,—eighty violins, twenty-five violas, eighteen cellos, and twenty double-basses. So also our quota of wood-winds, brasses, and battery are in like ratio. Really what we have here is two well-balanced symphony orchestras amalgamated."

Presently we discover that the "Bowl" was well filled. All the players were on the stage and everything ready to begin. The conductor entered and was greeted with applause, which he acknowledged. Then a hush,—absolute stillness. For a brief moment the whispering night breeze and faint forest sounds came to our ears. Then at a slight movement of the conductor's hand the whole cello section, in the rich tones of their lower range, began to breathe upon us a simple, gripping melody, intensified by accompanying violas and basses. Then the clarinets and bassoons stoied softly, and the French horns sonorously; and the same tune was repeated by the wood-winds on a higher pitch, eerily beautiful. But here the strings seemed to become impatient of the quiet emotion at the beginning and forthwith started and energetic rhythmic stride, challenged at once by the wood-winds and horns. Other tunes were vigorously proclaimed by various instruments. Unchecked, on they went until the entire orchestra rushed into the thrilling climax of the Adagio; yes, and then swept into the Allegro Molto.

But it is impossible for me to describe the way those girls and boys played Dvorak's New World Symphony. Words are inadequate; you should hear them. Their interpretation of the first movement, indeed of the entire work, was a revelation. I had heard this symphony played many times by great orchestras, and it seemed to me that I had never heard a better rendition of it. Of course I realize that my judgment may have been warped by sympathetic regard for these youngsters. Perhaps I over-estimated the freshness and virility of their tones. Perhaps I admired too much their instantaneous response to every mood and movement of the conductor.

Just, before the end of the Allegro Molto I glanced at my companions of the evening. The effect of the music upon them interested me. Each one concentrated on the performance, even to the point of forgetting to smoke. Two of them sat with bowed heads and unseeing eyes. My hard-boiled friend, the superintendent, was standing in a tense attitude of complete absorption. His pipe was gone. With one hand he held his handkerchief, and every few minutes he wiped the tears from his eyes so that, as he afterwards explained to me, he could see those kids play that soul-satisfying music.

The concert had ended. The ovation to the orchestra had ceased. Audience and players had departed, and we seven still sat under the trees discussing the performance.

"I am no musician," said the superintendent, "and I came here only at the earnest request of my music supervisor. But let me tell you now that I wouldn't have missed it for anything. Those girls and boys certainly pulled off a wonderful stunt tonight." Turning to the host, he asked, "Will they all go into music professionally?"

"No, comparatively few," he answered. "You must bear in mind that they are students and are proficient in other subjects as well. For most of them music will be an avocation, valuable in the occupation of leisure time, in home and community life, and in the development of character."

At this point one of the supervisors asked, "Mr. T, do you anticipate that instrumental music will eventually overshadow vocal music in our schools?"

"No," he replied, "I think such an anticipation would be absurd. The instrumental and vocal teachers should by all means co-operate. Each needs the other. Each aims to develop latent musical tendencies into musical intelligence. Recently we gave in this camp a public performance of the oratorio, *Elijah*, with a large chorus and orchestra. We had one rehearsal only and then gave the finished performance. Now of course this would have been impossible if our girls and boys had not had musical intelligence. And where do they get the foundation of this intelligence? In the early grades, through the work of the vocal teacher. He is the one who instills a love of



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good music, good tone, and a desire for music reading. He is the one who begins the musical development of all the children, for all can sing. A few years later the instrumental teacher makes a selection from these and form his orchestras and bands."

The other supervisor exclaimed, "My sentiments exactly! There is another phase, too. Vocal music reaches all; instrumental music, comparatively few. It is a fact that the best results in instrumental music are based on the efficient work of the vocal teacher, especially in the elementary grades. These girls and boys here could not have performed Brahms' Symphony No. 1 at the second playing if they had not previously been trained to enjoy reading good music."

The conductor, who had been listening thoughtfully, added: "Moreover, the human voice has possibilities for musical expression as great or greater than any man-made

instrument. When a large chorus, trained by a master, performs a Bach work, it is as inspirational as any music performed by a great orchestra. Beethoven composed his immortal symphonies for the orchestra, but when he reached the Ninth, the climax of his musical life, his genius demanded in addition to the orchestra the use of the voice in a great chorus."

We were impressed by his earnestness; but the evening was growing cold in that north country and we were without sweaters or overcoats. We rose, and the superintendent said to our host, "Before we part I want to say to you that I look upon this institution which you and your colleague have founded as a significant educational project. Its ideals and its achievements should be generally known. I believe educators should take advantage of this opportunity to send young people here during the summer vacation, for, whatever their life work may be, here they get an experience which will be of great value to them."

Massenet and His Music

By JAMES HADLEY

(*Manon; continuation*)

In the fourth act, we are in the "Hotel de Transylvanie, a gambling-house in Paris. Manon has persuaded Des Grieux to come to this place in the hope of winning money to satisfy her desire for luxury. As the play grows fast and furious Manon cries delightedly:—"Ah! this is life! This is life!", and sings her gold-song, "A Nous Les Amours Et Les Roses," a brilliant waltz-song wherein is celebrated the charm of love and roses, youth and beauty and the sound of gold and joyous laughter. This sparkling aria, sung brilliantly by Mlle. Marcelle Ragon, is from the French Gramophone Co. (P.507).

When Mlle Fanny Heldy, a famous beauty, and the best of recent Manons, was reading over the part with Massenet, she turned to him with pretty petulance. "Heavens!" said she, "am I to have no rest from waltz-songs? Here!" pointing dramatically to "A Nous Les Amours," is a waltz!"

"A waltz? . . . surely!", cried Massenet, testily. "What of it? Why do you object to a waltz? Tristan, a tragic figure, if there ever was one, sings part of his death-scene to a waltz-rhythm. Surely I have written a waltz-song . . . be thankful that it is a good one that you will have the privilege of singing!"

In the opera, the gambling scene ends disastrously. Guillot, an unsuccessful aspirant for Manon's favor, accuses Des Grieux of cheating at cards. The house is raided, and the unhappy lovers are placed under arrest. Des Grieux is speedily released, but Manon is sentenced to be deported, with other women of her class, to Louisiana—the French colony in America.

In act 5, the scene is on the road to Havre. Des Grieux is waiting for the soldiers who are escorting the prisoners to the ship bound for America. Lescaut soon joins him, saying that all plans to

rescue Manon are hopeless . . . he is able to do nothing. Des Grieux, mad with grief and disappointment, is about to strike Lescaut, when the voices of the soldiers are heard in the distance, singing as they ride.

"Manon, La Catena" (Manon in chains), sung by Remo Andreini, and Riccardo Teganì, with male chorus, (Victor, 55001). The record of this tense and dramatic scene, sung in Italian by artists of the Scala in Milan, is of exceptional interest. The old French song, lustily trolled out by the approaching soldiers, is unusually well done.

As the sad little procession arrives, Lescaut inquired about the prisoners. "Oh! as for them!", says the sergeant, "there is little glory in escorting such women . . . and one of them is already half dead—her name is Manon!"

"Heaven have mercy!", groans Des Grieux. Lescaut slips some gold pieces in the soldier's hand, and Manon is permitted to meet her former lover. Des Grieux clasps her rapturously in a close embrace. In this magnificent but heart-rending scene—the Finale of the opera—she regrets her sins, and begs for the forgiveness of the one man who has really loved her. Her gaze is fixed upon the evening star. "It is a beautiful diamond!", she says, weakly, "see, I am a coquette to the last!" Her eyes close. "It is the history of Manon Lescaut!" she breathes, and dies in his arms.

This scene is recorded in two parts: I, "Manon, Tu Piangi?", and 2, "Si Maledico ed Impreco," sung with much dramatic expressiveness by Signora Solari and F. de Gregorio, (Victor 67659A, and 67659B).

Massenet was not in the audience at the first performance of "Manon" . . . indeed he never went to hear the first performance of any of his operas. To a friend he said:—

"Why should I go to the theatre on a night of battle? I am too nervous and too susceptible. A single hiss would exasperate me, and a burst of applause would turn my head; so that whatever happened I should return home a sick man. I prefer, therefore, to stay away. While my work is being played at the Opéra-Comique or elsewhere, my mind is occupied with other things."

"On the night that "Manon" was first given in Paris," he continued, "I was busy composing a ballet, "Le Carillon", and was entirely absorbed in it . . . far too busy, I assure you, to worry about anything else."

There are available two superb collections of melodies from the opera of "Manon." As regards the playing of the two orchestras, and their recording, they are, in my estimation, of equal merit.

"Manon," Selection, Part I and 2, played by the Grand Orchestre Symphonique du Gramophone, (F.G.Co., L309).

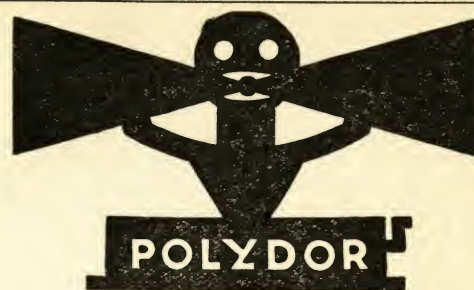
"Manon" Fantasia, Part I and 2; played by Paul Godwin and his orchestra, (Polydor, *19503 2M), ordered through the H. Royer Smith Co., of Philadelphia.

A veritable treasure-house of beauty will be found in each of these orchestral bouquets of melodies. The music of "Manon" has a charm and delicacy and atmospheric glamor that is difficult to describe. Both records will repay careful study.

In "Le Cid", Massenet has not adhered altogether to the heroic element so strongly sounded in the classic drama of Corneille, on which the opera's libretto is founded. Indeed, the opera was, for the most part—lacking in the power demanded by the subject, for Massenet has ever sounded the lyric note rather than the heroic. The story is that of the famous Spanish hero, Rodrigo, (The Cid)—from the Arabic, Elseid, "The Conqueror",—who, in a duel, that is not of his planning, kills Count Gormas, the father of his lady-love, Chiméne. The young woman, vowing vengeance for her father's death, sets her love aside, and appeals to the Spanish King for Rodrigo's execution. The King, however, realizes that Rodrigo's services are needed to command an army which is to meet the Moors, who are advancing on Spain. News is brought of the hero's death, and there is mourning throughout the kingdom. But this report is proved to be false, and a magnificent victory for Spain over the Moors changes the general grief to rejoicing. At the close of the opera, The Cid proves himself to be a conqueror in love as well as in war.

The records from "Le Cid" are not numerous, but those few disks are of great interest.

In the second scene of act 2 occurs what is, probably, the brightest jewel of the score—the ballet-music. This famous divertissement—a veritable "Fête Espagnole"—was led incomparably by the greatest dancer of her time, Mlle. Rosita Mauri. While the various numbers are not built on actual Spanish melodies, they are largely imitative of the music characterizing



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the various provinces of Spain. The first number is the "Castillane", to whose crisp measures is usually danced the classical Fandango of the Asturias. The castanets are used here with an unusually fine effect. No. 2 is the languorous and seductive "Andalouse," from the southern province of Spain. It is the most romantically conceived dance-fantasy of the entire suite, and is always performed by the première danseuse as a solo number.

No. 3, the wild and vertiginous "Aragonaise," is extremely brilliant and showy, and is especially noticeable by reason of its whirling male dancer. No. 4, the "Aubade," is a charming Spanish serenade. It is enlivened by the silvery tinkling of the mandolin heard above the richer chords of the guitar. A French critic wrote of this number:—"Beautiful as is the melody, the harmony and instrumentation which accompany it are no less so." No. 5, the "Catalane," is coquettish and alluring, but decidedly in the grand manner, and colored throughout by the reserve and pride that is so essentially of old Spain. One feels, at once, that a dagger-thrust would be the rebuke to the cavalier who presumed too far upon the lady's kindness. No. 6, the "Madrilene," a characteristic dance of Madrid, is divided into two parts. The first, its pensive and melancholy theme supported by a shimmering harp accompaniment, is of great originality and charm. The second part is animated and boisterous. The Catalane and Madrilene are of especial beauty, being distinguished by ravishing details of harmony and orchestration. The closing movement, No. 7, is the "Navarraise." The tempo is that of another classic Spanish dance—the "Bolero"—precise, sharply accented, and of diamond-like brilliancy. In it we find a fleeting remembrance of the "Aragonaise"—heard earlier in the suite—which is here employed as a *Pas de Deux*, danced with a diabolical entrain by the ballet-master, Louis Merante, and the exotic Mlle. Hirsch. After all is said and done, the ballet is "the thing" in "Le Cid," and what a glorious affair it is! It has been remarked before that Massenet is an eclectic. So he is, and from Bizet he has inherited his love of color, of exotic ornamentation . . . the glow, glitter and splendor of ancient Iberia. And, . . . what is the use of evading the issue? This music, whether we like it or not, turns before our astonished eyes, page after page of that enchanting, legendary volume—Old Spain . . . the parched and sunburnt land, with its gypsies and grandees, its girls of the languorous, fiery glances . . . the wild rhythm music and pungent perfumery; that sense of a fierce, voluptuous, terrible intensity of living, which, as Maurice Barres justly says, is the limit of what man's nervous system can be keyed up to enjoy.

Heartiest thanks are due to the Columbia Co. for listing the complete ballet-suite from "Le Cid." The recording, on three 12-inch disks, is made by the New Queen's Hall Orchestra, under the baton of Sir Henry Wood, (Nos. 7041-M; 7042-M; and 7043-M).

This is some of the most captivating ballet-

music ever written, and will be a valuable addition to any library of records.

The first scene of act 3 is in the apartment of Chimene. She is seated alone, and overcome by grief. She is torn by apprehension for her lover's safety in the approaching battle with the invading Moors, and with sorrow for the death of her father. For she loves Rodrigo, in spite of all that has happened.

A sad and stately opening of this dramatic aria is made by the phrase:—

"Pleurez, pleurez, mes yeux."

In the middle section—in the major key—Chimene softly recalls the glory of her lover's bravery in arms. Ascending by semi-tones, and with gathering force, we hear a phrase of great dramatic power:—

"Tu ne saurais jamis conduire
Qu'aux chemins glorieux"

A marvellous high B closes this great aria.

Le Cid. "Pleurez, pleurez mes yeux", sung by Maria Jeritza, (Victor, 6536-A). Madame Jeritza has here made her finest record. The entire scene is sung with sincerity and conviction. It is not always that this gifted woman takes her art so seriously. We could wish for other great arias sung with so much dramatic force, and such beauty of tone and phrasing.

The Camp scene is in the second part of act 3. Rodrigo is nearly in despair because his soldiers are confident of success, and, so, spend their time in revelry and carousing, even though the Moorish armies, under their great leader, Boabdil, surround the camp. The young hero seeks solitude, and, falling upon his knees, prays fervently that his footsteps shall be guided aright in this hour of doubt and trial. The brief introductory recitative, and the broad melodic passage which follows it, is of truly heroic mould, and is entirely worthy of the great situation. Caruso sings this air in the original key—a severe test for any tenor. In it he has made one of the most superb records in the long list of his triumphs.

"O Souverain, O Juge, O Pere!" Caruso—(Victor, 88554). Another very beautiful record of this "Prayer" is made by Charles Hackett, (Columbia, 9029-M), whose wonderful lyric tenor voice is displayed to the greatest advantage in Massenet's music.

The final scene takes place in the Court of Honor before the Palace of the Kings of Granada. Rodrigo returns as a Conqueror, at the head of his victorious troops, leading their Moorish captives. This situation furnishes Massenet a great opportunity to write some brilliant pageantry music, in which he always excels.

The brilliant opening Fanfare on the trumpets is followed by the buoyant march theme. Presently this is varied by the music formerly associated with the Moorish envoy, but now heard in the bass, and here transposed to a disconsolate minor key. Later we note the theme of the "Moorish Rhapsody", danced by the slaves as the procession passes on before the royal pavilion, and again the triumphant measures of the march.

Finally, there is the beautiful music heard in Act I, when Rodrigo receives his new sword in the Cathedral of Burgos, and becomes a Knight of St. James. All these motives are woven into a tonal web of much richness and beauty, forming a picturesque ensemble, which, amid the pealing of bells, closes the opera with brilliance.

This triumphal march has been finely recorded by the Columbia Co.;—"Marche du Cid" (7043-M). On the reverse side of the disk will be found the finale of the ballet—the "Navarraise", which was described earlier in this article.

"Le Cid" was first given in New York in February, 1907, and was cordially received. It is, however, by no means the equal of the same composer's "Manon" and "Werther." Jean de Reszké was incomparable as the legendary Spanish hero, and a novelty was provided by the appearance of Madame Bréval, of the Paris Opéra, who was engaged for her favorite rôle of Chimène. She had a hard, cold, unsympathetic voice and personality. In Paris they applauded her "virginal" style; in New York the critics diagnosed the case as an exceptionally fine example of unmusical temperament—and let it go at that.

(To be continued)

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

IDEAL RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

One of your reviewers refers to a record by Elizabeth Schumann that won a contest abroad as the most nearly perfect record. I have no doubt but that it is excellent, but we have some practically ideal recordings right here at home. First, Stokowski's Bach Toccata and Fugue for an orchestral disk, and for a vocal recording, the superb performances of Jaroslavna's Ariosa by Nina Koshetz. H. E. K. should balance such ideal works as these against the recording imperfections of which he is so gloomily conscious.

Springfield, Mass.

R. E.

META SEINEMEYER

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Most American music lovers are probably unfamiliar with the name of Meta Seinemeyer, the leading soprano of the Dresden State Opera House, who met a tragic death from influenza on August 19th. Among collectors of fine records, however, on your side of the water this admirable singer must surely have made many friends through her Parlophone recordings. No American catalogues are at hand, but I do not know of any of her records being actually issued in the States, but unquestionably many have been imported by connoisseurs of fine operatic singing. Here, in London, we have had the

pleasure of having her in person for the first time last spring at Covent Garden where she sang the rôles of Sieglinde and Elsa. Her notable series of operatic recordings, both solo and in ensemble, have been very popular, however.

It might not be inappropriate to name some of her records for the benefit of your American readers who may wish to study her work. If I may be allowed the space, I should like to submit the following list. (All are issued by the Parlophone Company and all are electrically recorded.)

E 10883. Flower Duet from Madame Butterfly (with Helene Jung).

E 10870. Evening Prayer, Witch Song, and Waltz Duet from Hänsel und Gretel (with Jung.)

E 10864-5. "Nicht dort" (Act 1) and Trio (Act 3) from Der Rosenkavalier (with Merrem-Nikisch, Stünzer, and List).

E 10851. Cantate (with chorus) and Vissi d'arte from Tosca.

E 10834-5. Prison Scene and Church Scene from Faust (with Dworsky and List).

E 10829. Isoldens Liebestod (on the other side Ivar Andréen sings "Tatest du's wirklich?" from Act 2 of Tristan).

E 10816. Act 1 Finale of Otello (with Tino Pattiera).

E 10805. Entrance of Butterfly and "Un bel di" from Madame Butterfly.

E 10782. Act 1 finale of Lohengrin (with Pilinsky, Burg, and Jung).

E 10746-7. Act 2 Finale of Aida (with Jung, Hirzel, Burg, Bader, and Andréen).

E 10619. Duet from Act 3 of Andrea Chenier (with Pattiera).

E 10709. Act 2 Finale of La Forza del Destino (with Andréen).

E 10605. Arias from La Forza del Destino (with chorus).

Nearly all of these works are sung to the accompaniment of the Berlin State Opera Orchestra, conducted by Dr. Weissmann. The latter was affianced to Miss Seinemeyer and they were married just before her untimely death.

London, England

A BRITISH OPERA LOVER

THE PHONOGRAPH IN FICTION

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Lately there seems to be much interest displayed in tracing appearances of references to the phonograph in short stories and novels. Mr. Ulysses J. Walsh noted a number of American instances in his "By the Way—" in your July number. Mr. Hermann Klein discusses in some detail Pierre Benoit's "Erromango", in which the phonograph and a record play a significant part (September number of "The Gramophone"). In the same issue of "The Gramophone" there is a reference to Coeuroy and Clarence's "Phonographe" (recently reviewed in these pages) and to their chapter on "Les arts et le phonographe." Most of the examples they cite are from French fiction, but they refer to a poem on "A Gramophone Record" by Eleanor Farjeon in the April 1926 issue of "The Dominant."

The phonograph has appeared only casually in American fiction, and the mechanical rather than the musical aspect is usually emphasized. Witness S. S. Van Dine's exceedingly popular detective story, "The Canary Murder Case," in which the murderer prepares a record to give the impression of a woman speaking after the murder has actually been committed. The label he uses for disguising his macabre bit of "home recording" is that of the slow movement of Beethoven's Fifth. I was much amused when I saw the talking film version of the book by the fact that an actual record of the work was used, Sir Landon Ronald's Victor version, to be exact. When the disk was held at an angle, the wavy lines of the grooves showed that it was a real orchestral recording, and not the blank record with a shriek and a few words of speech at the end it was supposed to be. However, one would hardly expect such accuracy of the movies.

The very marked increase in private recording (witness the mushroom growth of studios in all the leading cities), described by "Recordian" in your September issue, will lead to

the more frequent appearance of phonograph references in contemporary fiction. In mystery and detective tales it will be sure to figure frequently.

In England and France where the phonograph and records have entered more deeply into the consciousness of literary people and the cultured classes in general it is not surprising that we find a great many passing phonographic references in novels and stories. One of the most interesting of these that I have come across is in that remarkable novel, "Point Counter Point," by Aldous Huxley. One of the Leners' Beethoven Quartet recordings (Columbia) plays an important part in the ending of the depraved career of Spandrell. Near the beginning of the book that are some very fine pages devoted to a performance of Bach's Suite in B minor. Huxley's description of the work is easily the best writing on music I have ever seen coming from a literary man. Readers of the book who are unfamiliar with the B minor Suite should lose no time in acquainting themselves with the excellent records of it by Stock and the Chicago Orchestra (Victor). Otherwise they will entirely lose the force of these splendid pages.

Contemporary French literature teems with phonographic references and even stories devoted almost exclusively to the phonograph are beginning to appear. Georges Blehel's "La Vieille" in the first issue of "Disques" is an effective example.

In the afore-mentioned book by Coeuroy and Clarence the origination of the theme record idea, about which I wrote a letter to your September issue, is credited to Daniel Rops. Some of his suggestions are: the Pastoral Symphony for "Tess of the D'Urbervilles" or Reymont's "The Peasants"; Paul Robeson's records for Paul Morand's "Black Magic"; "Night on Bald Mountain" for MacOrlan's "La Cavalière Elsa"; etc.

New York City, N. Y.

R. W.

ROMANTICISING MUSIC

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Your British correspondent's letter in the October issue moves me to protest vigorously against the abominable habit of investing fine music with flowery titles. Cortot's ridiculous examples are characteristic of their type. Does any genuine music lover think of "Waiting feverishly for the beloved one" when he hears the first Chopin prelude? or of "Naiads Playing" when he hears No. 23? Such sentimentalization is not even condonable for children. Unless one learns from the beginning to listen to music as music, one will never plunge below the surface of the great tonal masterpieces. Music is rapidly becoming pawed and sullied by the mob. The popularization of music seems to be a degradation to the levels of the moron mind rather than a mental elevation up to the levels of a noble art. The spectacle is one to move every rational lover of music to fury—or to tears.

Philadelphia, Penna.

J. H.

ADVANCE RECORD LISTS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Victor's special list of "Recordings from Abroad" for November contained many items of exceptional interest, but my monthly budget was already planned out for records in the regular releases. It is pleasant in a way to be surprised with good things suddenly made available, but very discouraging in another way, for the staple fare of the regular releases has usually left your pocketbook empty. Why cannot the companies give at least some indication of the what major works they are going to issue during the near future? Something on the order of the book publishing companies fall and spring lists would be a godsend to the record enthusiast of moderate means who must plan his record budget very carefully.

I recognize the fact that recording is a hazardous business and that all kinds of things are liable to go wrong with the master disk etc. But we all know that the leading orchestras and artists make a considerable number of recordings at a time. Some of these are perhaps not approved by either the artist or the company or both. But even the records that are O. K'd cannot be released all at one time at the most one record every one two or three months. Now when there is a stock of O. K'd recordings just waiting for a favorable opportunity for release why can't the company make some announcement to the effect that such and such works are "in preparation" or "may be expected" before long? Of course an occasional disk might go wrong in the

actual manufacture but such examples must be rare and in any case no one would expect the companies to stick absolutely to their schedule any more than one expects the book companies to do so.

The last year or so I have observed an increasing tendency in this direction. The Victor Educational catalogue usually lists a number of works "in preparation" most of which appear within the following year. Also, the Philadelphia Orchestra's program often contain advertisements of the Victor Company announcing that some of the works Dr. Stokowski is playing on that program will be available "before the year is out" on records. "Watch for Them!" (or words to that effect). This is an excellent policy and I hope to see it expanded, and also adopted by other companies as well. After all, the only real rivalry among the companies about getting out records first is in the popular and dance class. The advance announcements such as I suggest would apply only to the album sets and major works.

Derby, Penna.

BUDGETEER

A DESERVED AWARD OF MERIT

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As I was one of those whose letters of commendation on the Victor Company's return to the normal method of pressing records in album sets were printed in your magazine, and also one of those to call the Columbia Company's attention to a much-needed reform in the type-size and prominence of the part numbers on their record labels, may I be one of the first to offer my tribute to Columbia for having adopted the suggested policy. As I wrote before, I was sure that Columbia would not be long in making this most desirable improvement in their otherwise excellent Masterworks records.

The adoption of clear, prominent part numbers, and also the logical and highly desirable promotion of the composer's name from obscure parentheses following the name of the composition to primary position and good-sized type, surely entitle Columbia to an award of musical merit. At least they can be sure they have the warmest approval of every sincere music lover and collector of fine records. I hope the example will be followed by all the other companies, for it is certainly the only logically and musically correct one.

Brooklyn, N. Y.

S. R. H.

RECORDS BY JOSE MOJICA

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In a recent issue of your publication, someone mentioned that they have just heard their first record by Mojica and presume it is his first release.

For the information of that party I am attaching a list of all the Victor Mojica records that have been released. The first of these appeared over a year ago and they have been coming out steadily in the Victor Spanish catalogues. No. 1283 and No. 1324 appear to be his best records. These certainly deserve more attention than the Victor Company gives them and I hope some of your readers will take time to listen to them, at least.

No. 1283, "Pais Azul" and "Pasas Por El Abismo." No. 1297, "Gratia Plena" and "Amores y Amorios." No. 1324, "Jurame" and "Gitana." No. 1357, "Viejos Conventos" and "Un Amor Que Se Va." No. 1368, "La Sultana" and "Que Queres Que Yo Li Haga."

Chicago, Illinois

W. J. D.

A TRIBUTUE FROM AUSTRALIA

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Some time back I took the liberty to write and ask you if you would try and get me a few certain catalogues, and other information pertaining to the Gramophone and Records, and am unable to find words to express my thanks to you for the trouble you went to carry out my wishes. At the same time I tried, in very nice words, to tell you how interesting your Monthly Review was, but they were written in good faith and not to try and get on your good books. I have every copy of your paper and am always looking forward anxiously each month for the next issue; and may say, in passing, that as regards your critique on the monthly records, since your first issue I have ordered



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| | | I. Movement: Allegro Part III. |
| 5179 | { | Symphony No. I in C Minor (Joh. Brahms) |
| | | II. Movement: Andante Sostenuto Part I. |
| | | II. Movement: Andante Sostenuto Part II. |
| 5180 | { | Symphony No. I in C Minor (Joh. Brahms) |
| | | II. Movement: Andante Sostenuto Part III. |
| | | III. Movement: Un poco Allegretto e gracioso |
| 5181 | { | Symphony No. I in C Minor (Joh. Brahms) |
| | | IV. Movement: Adagio piu andante |
| | | IV. Movement: Allegro non troppo Part I. |
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about 300, and have been quite satisfied with each lot as they came to hand. I take in several other publications, and am not "kidding" you when I say I put more trust in your Reviewer's taste than in any other. There now. What DO you think of that? No, I'm not working up to ask you to do me some more favors; not being christened Oliver Twist. Them's just my sentiments. And when you write Mr. Wetherald of the Victor Co. you can tell him I feel the same towards him, or you can send this along, although I have written him and he knows. Perhaps you would like to put it in your paper, eh? and let your readers know that your little Review is appreciated and of interest in Australia as well as over there. I wonder! Again, for your kindness, THANK YOU!

Melbourne, Australia

E. S. Wakefield

STRAWINSKI'S RECORDED WORKS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

P. A. R.'s list of the Ravel records in your November issue stimulated me to compile a list of records of the works of Igor Strawinski, the greatest of the modernists. Strawinski, who was lately begun to conduct for recording himself, has not received the phonographic attention due him in the past, but gradually his important works are beginning to appear on disks.

Fire Bird Ballet: Columbia, conducted by the composer, Fire Bird Suites: conducted by Stokowski (Victor), Defosse (Edison Bell), Fried (Polydor), and Pierné (Parlophone-Odeon). There were acoustic sets by Coates (H. M. V.) and Beecham (English Columbia) in addition.

Petrouchka Ballet: H. M. V., conducted by Coates. Petrouchka Suites: conducted by Koussevitzky (Victor), Strawinski (Columbia), and Defosse (Edison Bell). There was a complete acoustic ballet recording by Goossens (Victor).

Sacre du Printemps: conducted by Pierre Monteux for the French Victor Company.

Miscellaneous orchestra works. Fireworks: conducted by Pierné (French Odeon). There was an acoustic version by Stokowski (Victor). Puleinella Suite (Duetto, Minuetto, and Finale only): conducted by the composer for French Columbia. Apollon Musagète (Variation of Apollon et Tersichore only): conducted by Koussevitzky for Victor.

Piano. Ragtime: played by Marcelle Meyer for H. M. V. Russian Dance (for Petrouchka): played by Claudio Arrau for Polydor.

String Quartet. Concertino: played by the Amar-Hindemith Quartet for Polydor (acoustically recorded).

Apart from the attention given Petrouchka and the Fire Bird ballets, this is really a very inadequate list. Records are needed of the Piano Concerto (with the composer as soloist, of course), Song of the Nightingale, Octuor, Renard, Les Noces, L'Historire d'un Soldat two suites for small orchestra, the short pieces for string quartet, some of the piano études, songs, and excerpts from Oedipus Rex, "KASTCHEI" Indianapolis, Indiana

SOME OLD COLUMBIA RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Browsing through a 1913 Columbia record catalogue the other day, I found some things which I think would prove interesting to some of the historical readers of this magazine. It may be that it is common knowledge to the initiated, but it was a great surprise to me to discover that Mr. George Clarence Jell, who is well-known as a Columbia department head, made two solo records as a baritone—"Rolling Down to Rio", and "Friar of Orders Gray," as well as a duet with Idelle Patterson, soprano, "Serenade" (Schubert). Mr. Harry Macdonough, then, is not the only phonograph executive who doubled up by making records.

Irving Berlin, the composer, is represented in the Columbia catalogue by, "Oh! How That German Could Love." Gina Ciaparelli, who made several Victor records in the old days as Gina Viafora, is listed in the 1913 Columbia catalogues singing a large number of solos and duets. Of Mary Garden's records they say, "Mary Garden's records have an actual personal quality that seems to transcend anything before accomplished in the art of recording." I am inclined to believe

that the person who wrote that statement had failed to hear, or had purposely neglected to take into consideration the many Victor records which were far superior in every respect.

There are quite a few artists listed there who are considered more often as being exclusive Victor artists. I was surprised to see that Orville Harrold, Leo Slezak, Lucile Marcel Journet (in popular-priced operatic numbers), and George Baklanoff had made Columbia records. There are also Al Jolson, Lillian Blauvelt, Chauncey Olcott, Ernest Thompson Seton, and William H. Taft. A Diego Giannini is listed there, can it be that he belongs to the same family as the tenor Ferruccio Giannini, or our modern Dusolina?

And speaking of Dusolina Giannini reminds me that she made four very lovely selections for Victor in the blue seal class. Two of them she has re-recorded, but "Non me lo dite", and "Penso," are simply magnificent. The orchestral accompaniment is very effective, and her voice is clear and beautiful.

If there is any way possible for phonograph enthusiasts to ask for certain recordings successfully, I am hoping that the Brunswick Company will make a record of Rosa Raisa and Coe Glade, of the Chicago Civic Opera, singing "Mira, o Norma", from "Norma", and also, though it is not in the operatic class, of Miss Jessica Dragonette, of radio fame, singing "Love's Own Sweet Song," from "Sari." Frances Alda made a splendid record of the song in the old days, with Frank La Forge accompanying.

St. John, Michigan

HAROLD BARNES, JR.

MR. BENEDICT SUMS UP

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Not having been a reader of your valuable paper since its inception and having my mind on other phases of the phonographic art, it was a rude shock, on reading the October issue, to awaken to the fact that it was your third birthday. Though it is a bit late, I hasten to add my congratulations to the large number of good wishes which have been extended to you, and hope that the future will bring you added prosperity and enhance the importance of the good work you are doing. Each month brings greater emphasis to the thought that your paper has been the main reason why today the record business is flourishing and why the catalogues of the leading recording companies contain so many works of prime importance. It takes such a paper to indicate beyond the shadow of a doubt that the demand for high grade recordings is a steady and growing one. A perusal of the lists of records issued within the last year will confirm this.

The comparative quiet in the correspondence column of late would indicate that we have been vacationing or that the release of so many important works has rendered speechless the music lovers who have been voicing their demands. In truth, the Columbia and Victor companies have outdone themselves. Never before has Victor done so well, in album sets, as during the past summer. There has been no letup, a good sign. The last few months have been banner ones for the Columbia Masterworks, and it was a joy to read, in Mr. Jell's interesting letter, that the issue of the Tristan and Isolde set will be announced shortly. That reminds me that it is high time we had Victor's Götterdämmerung and Parsifal albums. Considering that Aida was given space on nineteen records, the Wagnerian works have been neglected, but I hope that when they come around to Meistersinger, they will make up for it. Is there no way by which the recording companies may be apprised of the fact that we Wagnerites don't care to save money by buying abbreviated recordings?

Frankly, I used to smile when I read that certain people were clamoring for Stravinsky's Sacre du Printemps. I thought that it was a bit early for it, but here we have Victor bringing it out with Monteux himself conducting. Anything is possible now. After this, I consider it a most reasonable request to repeat that something is sadly missing until we get one or two symphonies of Sibelius. It is a shock, after all the premature jubilation, to find that the Brandenburg concertos have been derailed somewhere on the road. Their issue would have been the high water mark for the year. What is wrong with Brunswick?

Where is that 4th Symphony of Dvorak? Why no effort to follow up the Rachmaninoff symphony of over a year ago?

Those who prefer operatic music and like it in big chunks have cause to chuckle when they read how fast Victor and Columbia are bringing out complete sets. Manon is a feature in Columbia's cap. I would like to see a complete Samson et Dalilah. Perhaps we can hope for some of the better operas of lesser popular appeal, such as works of Mozart. The revival of Don Giovanni at the Metropolitan this winter would be a good excuse for inflicting a complete recording of it upon us willing victims.

I would like to mention that the latest acquisitions to my own library have been the Schubert string quintet, the Debussy quartet, the Coates Petrouchka album, the Schumann piano album and Szigeti's recording of the Brahms concerto. To any of my fellow readers who may have failed to purchase any of the above, let me say that each one is a gem and they should make sure they do not neglect them. The perfection of recording found in the Debussy quartet cannot be appreciated until heard. The brilliance of the performance and recording of the Brahms concerto will delight anyone on first hearing. It was worth waiting for and I am free to admit that my purchase thereof was stimulated and hastened by the enthusiastic greeting it received at the hands of your reviewer."

With best wishes for a prosperous future,

New York City, N. Y.

Emil V. Benedict

PICK-UP VS. SOUND BOX

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was much interested in your editorial note to Mr. Kleist's letter in your August correspondence column. I am sure that all your readers will await the promised technical surveys with keen expectation. Your reasons for declining to compare the various instruments are quite understandable, and yet many, like Mr. Kleist and myself, are intensely anxious to obtain reliable information upon phonographs as well as records.

In particular I should welcome information on pick-up vs. soundbox instruments. The tone qualities of the early electrical instruments were such as to arouse my most violent antagonism, and I have clung faithfully to my sound-box model. And yet hearing the latest Columbia and Victor electrical machines, my old antagonism has become pretty well dissolved. I am still on the fence, but it's becoming apparent that I shall soon have to jump to the electrical side. The progress of reproduction seems to be following that of recording. At first the electrical processes repel by their over-amplification and impure tone qualities, but as further developments are made, it soon becomes undeniable that the old processes are doomed and that the new ones are sweeping the field before them.

Cincinnati, Ohio

M. D. N.

VIOLA D'AMORE RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In reply to G. G.'s query in the July issue; yes, there is at least one viola d'amore record. This is an old acoustical German Parlophone disk (No. P-1289). Conrad Berner plays the Louis XIII Gavotte and Menuet Milandre to lute accompaniment. I suppose that G. G. is familiar with the lovely viola da gamba records (electrical) also issued by Parlophone. I regret that these two significant disks have not been available under the Odeon label in this country. The record numbers are E-10582 and E-10583. The works played are Handel's Sonata in C for viola da gamba and harpsichord (three record sides) and a Haydn Divertimento (one record side). Paul Grümmer plays the viola da gamba and Anna Linde the harpsichord. The latter has also made several very fine solo records.

I first became interested in these ancient instruments on hearing members of the famous Casadesus family appear as soloists with the Boston Symphony Orchestra. Among the works played was Ascoli's Concerto in A major for Viola d'Amore and Orchestra (Henri Casadesus, soloist). The pro-

gramme for this concert (April 20, 1928) contains some very valuable material on the viola d'amore and other old instruments, written by the annotator, Philip Hale.

The Casadesus family seems to be the main-spring of the "Société des Instruments Anciens" of Paris, founded by Henri Casadesus in 1900. I wonder if there is any possibility of these artists recording characteristic music for their ancient instruments. It would seem a pity if there were not some records made, for comparatively few music lovers have the privilege of hearing them in concert. Indeed, the vast body of music lovers is quite ignorant of most of the old instruments and nearly all the music written for them, much of which is of ineffable beauty. The French Columbia Company has been very progressive in the recording of modern French music, often played or conducted by the composers themselves. Here is an opportunity for rendering equal service to the almost forgotten composers and music of yesterday, brought back from oblivion by the efforts of a few far-seeing musicians.

A Robert Casadesus is now recording piano works for the French Columbia Company. Is he of the same Casadesus family? So far he has recorded only modern compositions. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, appeared as a double-bass soloist in several Paris concerts given by members of the Casadesus family. Which reminds one to ask when the rumored double-bass solo records by Koussevitzky are to appear.

As a final note to this perhaps already over-long letter, I should like to draw attention to the current British releases by the Spanish "Cuarteto Aguilar" (H. M. V.). These "lutes espagnols" are played partly with a plectrum, as a mandoline, and partly by plucking the strings, as with a guitar. The music is by ancient and modern Spanish composers, and is very striking, both in itself and in the vivid performances. I hope that Victor may give this unusual organization early American representation. There is also a somewhat similar quartet, the Madami Instrumental Quartet, consisting of two mandolines and two guitars, recording for the British Columbia Company. This group also plays interesting music (arrangements of Scarlatti, Vivaldi, etc), but on the whole its records are hardly as original as those of the Aguilar four.

BOSTONIAN

MORE PIONEER PHONOGRAPH ADVERTISING

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I much appreciated the letter from Mr. Prescott, of the Columbia Research Department, clearing up the mystery surrounding the Busy Bee machine. That question had baffled me for years and it is a relief to have the problem solved.

Another question, that of the identity of the gentleman who used to "announce" the cylinder records, remains a mystery, even the almost incredibly learned Mr. Oman having confessed that he too is able to give no information. Mr. A. J. Franck, in a letter to me, says he believes that Harry E. Humphrey filled that position.

Mr. Oman's suggestion that William F. Hooley may have been the man is interesting, but, I think, hardly correct. I am very familiar with the voice of the late Mr. Hooley, having heard him take the basso part in hundreds of records by the Hayden, American and Orpheus Quartets, and he sounds not much like the announcer. Certainly, if Mr. Hooley, in addition to his solo recording and his work in several indefatigable male quartets, also did announcing, he must have been kept almost as busy as Vernon Dalhart is in this day and time!

I have just been looking over a copy of the World Almanac for 1904 and have discovered an interesting advertisement, which I should like to mention here, as a postscript to my recent article about "Pioneer Phonograph Advertising." I refer to the advertising of the Safe Jewelry Company, then situated at 19 Warren Street, New York, in which that firm magnanimously offered to present one with a "latest improved Columbia graphophone" for selling 36 "jewelry articles" ("no trash, but costly and meritorious goods") at ten cents each.

This machine, given for selling \$3.60 worth of "jewelry" (the quotes are mine) had all the latest improvements: "Full-size aluminum reproducer. In every respect this

reproducer is similar to the ones furnished on highest-priced machines, and is practically the same as those sold as detached parts for \$5.00 each; the mandrel, which holds the record, is the same exactly as on the higher-priced machines—made of steel and nickel-plated: not run by a cord, but a belt of best grade of stitched leather, as on \$20 to \$50 machines; speed regulator just the same on all Graphophones, no matter how high priced; the only winding key (like that of a clock) used on all Graphophones; the start and stop lever exactly the same furnished with Graphophones for years; motor is the same mechanism that operates all Columbia Graphophones; the governor, springs and bearings same as on \$50 machines. The record used may be any of the regular standard makes; positive feed screw for carrying reproducer across record.

"Unquestionably," said the advertisement, "the graphophone is the richest contribution science has made to the entertainment and instruction of the world," and it continued, "with each machine we send a list of choice records, including a humorous three-song selection. (I wonder what it was.) With this machine you can listen at will, and without expense, to the latest operas as rendered by the world's greatest artists (whom?) or hear the voices of famous comedians in laughter-provoking monologues; or you can give concerts in any size of hall or room, as it is as loud and clear as any \$50 TALKING MACHINE made.

"This offer is made by a reputable company with capital. We will forfeit \$1000 to any one proving any trick or catch about our offer, or that this is a toy machine, or machine that must be turned by hand. The New-Process Columbia High-Speed moulded records for cylinder talking machines of any make are far superior to anything in this line ever before manufactured. New price, 25 cents each."

The foregoing disclaimer of any intent to cozen or beguile has a ring of sincerity that should convince any person devoid of warped intellect; but I, with possibly morbid cynicism, suspect that there must have been some catch. It simply seems incredible that one could have earned so rich a reward for selling 36 pieces of jewelry at ten cents apiece. But, trick or no trick, observe how history repeats itself. In 1904 cylinder machines were being offered with reproducer diaphragms made of aluminum and records were being recorded by a "new process"; and in 1925, exactly twenty-one years later, improved disc phonographs and records were offered in which aluminum diaphragms and new processes of recording were emphasized. Solomon said it. There is nothing new under the sun.

Does anyone, by the way, know anything about Columbia's cylinder recording activities? When was it begun and when did the company quit making cylinder records?

Marion, Virginia

ULYSSES J. WALSH.

VOCAL RE-RECORDING

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Did the party who wrote you this Spring begging for some better records by Lashanska, know that "Komm Susser Tod" way on the way? If not, then his prayer (and mine) was answered quickly! Victor 7085 is a beautiful record! The Brahms side does not measure up to the Bach side due to poor orchestral accompaniment and interference of a male quartet. Otherwise, it is a gorgeous bit of singing.

At any rate, I hope "leider fans" will encourage both Mme. Lashanska and the Victor Company so we can get a higher class of vocal record.

I wonder if other record collectors are sensing the same trouble I do. The same old selections are being re-made by the same old artists regardless of their present ability and standing. I have deep respect for singers of the past but believe there is a time when their fame stops and takes wings to other new singers.

An example is the Homer record 1422—the Samson aria "Mon Coeur s'ouvre a ta voix". This re-make cannot hold a candle to the original one (6064) but it does take the place of a record that might have been made by a newer voice that is just coming into its greatest period! The catalogs are cluttered up with just such examples of works re-made, re-recorded, etc., until there is no market for any one of them.

Give recordings, then, to the fresh voices of today . . . re-

specting those of the past but not clinging to them just because they ONCE were great! There are plenty of worthwhile young artists. Let the others rest on their laurels and memories of when they were really great!

This Samson aria by Grace Divine, for instance, would be more interesting.

Am I alone in my opinion? Do not misunderstand me. I am an eager collector of old records by famous singers. I am NOT a collector of new recordings by artists who have made records when they were in their prime. There's a difference!

Upon second thought, I presume I am alone for there is a preponderance of interest in the orchestral and instrumental field rather than the vocal.

My subscription expires soon, doesn't it? Let me know so I can renew and not miss a single issue!

Chicago, Illinois.

W. JAMES DUNCAN.

P.S.—After re-reading my letter I am afraid you might think I do not appreciate Mme. Homer. I do! She interests me greatly and I never miss a chance to hear her and I have many of her records.

Phonographic Echoes

DISTINGUISHED JURY PLANS \$25,000. VICTOR SYMPHONIC AWARD

Noted Musicians Elated Over Quality of Compositions Submitted

A musical jury composed of five of the country's foremost symphonic authorities is now engaged in judging the merits of than a hundred original manuscripts submitted by American composers in a contest for the \$25,000. prize offered by the Victor Talking Machine Division of the Radio-Victor Corp.

Announcement of the contest was made a little more than a year ago and the closing date then fixed was May 28th of this year. Since that time the manuscripts received have been carefully studied and discussed by the deciding committee which includes Mme. Olga Samaroff, Rudolph Ganz, Serge Koussevitzky of the Boston Symphony Orchestra, Frederick Stock of the Chicago Symphony and Leopold Stowkowski of the Philadelphia Orchestra. It had been hoped to announce the winner by October 3 but the judges have reported that the manuscripts submitted are of such high merit that they are having difficulty in determining which is the best.

The contest was open to Americans only and its purpose was to secure if possible a worthy and representative American symphony. Since the judges are elated over the scores which have been given them for consideration the musical world is eagerly awaiting the announcement of the winner and the opportunity to hear the work which the judges consider worthy of the award. It is planned that the formal announcement and probably the first public performance of the symphony chosen will take place at a dinner to be given in New York as soon as the final selection has been made.

UKULELE IKE (CLIFF EDWARDS)

"Ukulele Ike" (Cliff Edwards), an exclusive Columbia artist, is the originator of ukulele ballad singing in American vaudeville and musical comedy, and its most famous exponent. Beginning at \$2 a week in a St. Louis "nickelodeon," he has worked up to the stage where his income from stage appearances, published songs, and phonograph records is said to approximate \$300,000 a year. He has starred in the Ziegfeld "Follies" and other outstanding musical comedies, and has sung—by the Prince of Wales' request—for the King and Queen of Spain. To hear his records is to understand the secret of his success, for they transmit perfectly his remarkable personality. In clarity and vividness of effect his releases are supreme in their own field. And, incidentally, when he turns from the sprightly ballad to the more sentimental lyric, Ukulele Ike demonstrates that he can show the sentimental songsters a thing or two at their own game.

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Victor Musical Masterpiece Series M-59 (5 D12s, Alb., \$10.00) Bach: Brandenburg Concerto No. 2 In F major, Chorale-Vorspiel—"Wir Glauben All' an einem Gott", and Passacaglia in C minor, played by Leopold Stowowski and the Philadelphia Orchestra."

We have been given a taste of Stokowski's Bach in the past, but now the Victor Company sets a full banquet table for our musical Christmas dinners. The Passacaglia and Chorale-Vorspiel are in Stokowski's own orchestration. I do not know what edition of the concerto is used, but it varies in a few details from the Philharmonia miniature score (it is quite complete, however). As a leaflet of annotations accompanies the album and as every reader of the P. M. R. is already fully aware of Stokowski's superb skill in both his orchestrations and recorded performance of Bach's works, any comment made here must be largely superfluous. But it is gratifying to be able to offer the reassurance that the playing and recording here are no less brilliant (in the finest sense of the word) than in the memorable Toccata and Fugue in D minor. The concerto and passacaglia played here are less sensational perhaps, but they sound even profounder depths, they reveal a wider vista of Bach's genius—a genius so far beyond that of the ordinary human comprehension that we surmise rather than actually realize it.

The concerto is one of the most popular of the six in the "Brandenburg" set. Some of the others may equal it in abounding vitality, but surely none can surpass it. Violin, oboe, flute, and trumpet form the concertino, or group of soloists. In this performance the trumpeter is rather over-modest, but the others—and particularly the flutist—are all that could be desired. The ineffably beautiful inter-twinings of the solo instruments in the Andante are not easy to trace in detail on first hearing. The miniature score is to be recommended, for touching as this music is on even first acquaintance, one's admiration increases with one's realization of at least a measure of its surpassing perfection of detail.

The Chorale-Vorspiel is a fugue in D minor, sometimes called the "Giant Fugue" after the vigorous striding of the bass. It flows evenly and broadly into a magnificent climatic close.

In the conductor's own words, "The most free and sublime instrumental expressions are his greater organ works, and of these the greatest is the Passacaglia in C minor . . . one of those works whose content is so full and significant that its medium of expression is a relative importance; whether played on the organ, or on the greatest of all instruments—the orchestra—it is one of the most divinely inspired contrapuntal works ever conceived." The theme, announced immediately in the bass, is the basis for twenty variations, summed up by a wonderful lifting and swooping double fugue of which one subject is the first half of the passacaglia theme. (The fugue begins after the climax about one-fourth or one-third of the way in on part three.) No single work could possibly exemplify Bach's full powers, but in no other does he scale loftier heights.

The recording of the passacaglia is particularly good, refracting perfectly the incomparable color and "ring" of the Philadelphia Orchestra's wood winds. In the concerto there are moments when one feels that Stokowski's tempo loses something of the work's gusto and animation, but apart from this the records are in every respect worthy of the music. In the ever-widening range of phonographic Delectable Mountains they stand among the topmost peaks.

Victor Musical Masterpiece Set M-57 (4 D12s, Alb., \$8.00) Haydn: Symphony No. 4, in D ("The Clock"), played by Arturo Toscanini and the Philharmonic-Symphony Orchestra

of New York. (On the eighth record side Toscanini conducts the Scherzo from Mendelssohn's *Midsummer Night's Dream Music*.)

This first recorded symphony by Toscanini was released in November, but arrived at the Studio too late for review in last month's issue. By this time it has been so widely reviewed and its merits are probably so generally known that extended comment is unnecessary. It is highly typical of Toscanini at the peak of his powers, a performance tingling with electrical vitality, and yet polished and finished with almost unbelievable craftsmanship. Listen particularly to the magnificent verve of the accents. Toscanini never hangs back and plays safe. He is a swordsman who strikes with lightning swiftness and force, yet is never off guard. The recording is all that one might wish for and the set's only demerit is tendency to undue weight and power, particularly in the slow movement. Toscanini's reading of the Mendelssohn scherzo was recorded by Brunswick in the early electrical days. Here it is brisker and more pointed than ever. One might wish only for greater airiness and light-heartedness.

Columbia 2020-D (D10, 75c) Brahms: Hungarian Dances Nos. 5 and 6, played by Sir Hamilton Harty and the Halle Orchestra.

This certainly is an attractive bargain at seventy-five cents. Harty emphasizes the fierce gypsy character of these dances. His accents are crisp and his rubatos more marked than we usually hear in this country. Dr. Hertz's versions are also good, but they are weightier, less abandoned than these of Harty. The recording here is only so-so, not as good as that of most of the Hallé disks.

Odeon 3271 (D12, \$1.25) A Rendezvous at Léhar's (Medley of Lehar's Masterpieces), played by Dr. Weissmann and the Grand Symphony Orchestra, Berlin.

The name of the arranger is not given, but he has made a neat welding of some of Léhar's best tunes into an attractive concert place. Dr. Weissmann plays it with appropriate vivacity. Both performance and recording are bright, and needless to say, the tunes are always worth re-hearing.

Victor 35976 (D12, \$1.25) Wolf-Ferrari: Jewels of the Madonna-Intermezzos (Introduction to Act II and to Act III), played by Rosario Bourdon and the Victor Symphony Orchestra.

Anyone familiar with Mr. Bourdon's attainments would be prepared to hear these well-known intermezzos played with delicate forcefulness and deft grace; to others they will be a vivid exemplification of the trim virtuosity that marks his performances of light concert works. The dapper introduction to Act III is an exceptionally neat and effective bit of playing.

Columbia Masterworks Set 123 (3 D12s, Alb., \$4.50) Mozart: Symphony No. 34 in C major (K. 338), played by Sir Thomas Beecham and the Royal Philharmonic Orchestra.

When Sir Thomas Beecham made his brief American tour nearly two years ago, he gave concert-goers in New York, Boston, and Philadelphia revelations of more than one new world in the musical universe. His insight into the music of Delius is referred to elsewhere in this issue, but the Walk to the Paradise Gardens was not the only "novelty" (the term is apropos, for Beecham's way with Delius was surely novel to most Americans). Three little-known works of Handel and seldom played symphony of Mozart also figured on his programs and these too displayed a facet of their composers' genius quite unfamiliar to us. Beecham's recording of the same Mozart symphony is particularly welcome for the concert hall repertory confines itself almost exclusively to the "big three", at the expense of who knows how many charming works like this No. 34 (Köchel No. 338). Now we may hear Beecham's bright, warm performance at will.

The symphony is one of eight in C major, and one of several lacking a minuet. (The best known of those without minuet, the "Prague" Symphony, No. 38, D major, has just been recorded for the first time under Kleiber's baton for H. M. V.) The work is simple and readily apprehended as far as form goes, but the tenderness and purity of the slow movement, with its daring experimentation in instrumentation (it is scored for strings with two independent viola parts—and bassoons alone), are not readily to be fully sounded. And the forthright, excelling, determinedly willed-to-live finale,—it is not often we hear Mozart in so boldly out-spoken a mood. Beecham is unable to elicit all the nicety and finesse of his performance with the best American orchestras, but the Royal Philharmonic plays well, if not superlatively so. The recording is bright and strong.

Victor (International list) 9485 (D12, \$1.50) **Mozart. Così fan tutte—Overture, and Verdi: Ballo in Maschera—Overture, played by Dr. Leo Blech and the Berlin State Opera Orchestra.**

Both performances are god additions to Blech's imposing overture series, but the choice of coupling these particular works strikes one as rather odd. In Europe the Verdi work was issued with the overture to *Traviata*, and *Così fan tutte* with the overture to *Figaro* (the latter is issued in this country on the odd side of Blech's *Tannhäuser Overture—International list*). The Masked Ball overture is not especially attractive as an isolated concert piece, but Blech makes the most of it that may be made. The buoyancy and grace of the Mozart overture are well caught in the performance.

Columbia 50180-1-D (2 D12s, \$1.25 each) **Glazounow: Stenka Razin, played by Désiré Defauw and the Orchestra of the Brussels Royal Conservatory.**

Mr. Defauw is the dark horse of recording conductors. I look forward to more disks from him so that I can get a larger view of his powers than afforded by the few already heard—*Eulenspiegel*, some Bach choruses, and this symphonic poem. Glazounow works over the indefatigable *Volga Boatmen's Song* and an old Russian legend into a "neat but not gaudy" orchestral poem. Defauw plays it with all the darkly passionate intensity observed in its previous works, and while it is hardly the music to give full vent to his demoniac forcefulness, the recorded performance is remarkably fine. The Brussels Conservatory Orchestra sounds worthy to rank among the best in Europe and the recording is first rate in every respect.

Victor 35986-7 (2 D12s, \$1.25 each) **Werner Janssen: New Year's Eve in New York** (3 parts), and **Nathaniel Shilkret: Skyward** (1 part), played by **Nathaniel Shilkret and the Victor Symphony Orchestra.**

Victor's efforts on the behalf of contemporary American music in what is conveniently called "concert jazz" idiom are highly commendable even when the results are not of supreme musical significance. Werner Janssen (born in New York, June 1, 1899) has written the score for a number of musical comedies including *Morocco's Love Dreams*, *Ziegfeld's Follies 1925-26*, *Boom Boom*, etc. He does his own orchestrations. *New Year's Eve in New York*, a "symphonic poem for full orchestra and jazz band," was begun in January 1927 and given its first performance by Howard Hanson with the Rochester Philharmonic on May 9, 1929. It has been played by other leading orchestras, most recently in the Cleveland Orchestra's first concert of this season. The composer terms it an "experiment—it is a symphonic poem of the programmatic order and Lisztian brand, but seasoned in the American manner." Following a quiet introduction the music gradually grows in excitement and hilarity. The clock strikes twelve, as it has done in symphonic poems before this, but this time the accompaniment is a realistic (indeed painfully so) representation of the din of horns, whistles, and all kinds of noise making to which the new year in the metropolis is ushered in. The jazz band strikes up and the rest of the piece is given up to unrestrained merrymaking. The score calls for siren, klaxon, wood-block, tenor banjo, alto and tenor saxophones in addition to the usual large orchestra, but as the annotator of the Cleveland programs gravely remarks, "the composer has refrained from the firing of pistols or the breaking of chairs, which were some of the orchestral effects

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that enlivened the quadrilles of the great Phillipe Musard in the 1840's." Mr. Janssen has at least the merit of unpretentiousness. His music is best when he lets himself go and writes unmistakably for "dancing with the arms and legs;" it is weakest when he endeavors to introduce contrasting episodes and to pour his "complex and cheerful" jazz into the old bottles of the conventional symphonic poem. On the whole he succeeds better than a man like Grofé, but not as well as Gershwin. Except for its hesitant or threadbare moments his music is amusing, and at its best genuinely gay. The orchestration is bright, occasionally highly ingenious. The performance is of marked brilliancy and effectiveness.

The title of Mr. Shilkret's piece and his flair for what is known as "novelty" orchestration prepare one for highly varied instrumental effects, not excluding the actual drone and whirr of aeroplane motors. The introduction of strains of the *Marseillaise* are somewhat baffling until one learns that the piece "describes the impression of the transatlantic flight of Commander Byrd in the "America." The composer's realism stops just short of reproducing the splash with which the "America" landed off the French coast. Again the performance is exceedingly forceful and the recording brilliant in the extreme.

Victor 7142 (D12, \$2.00) **Bach Christmas Oratorio—Pastoral Prelude ("Shepherds' Christmas Music"), played by Leopold Stokowski and the Philadelphia Orchestra.**

The Victor Company does not stop with the notable Stokowski-Bach album issued this month, but throws in an extra disk for good measure and special seasonal appropriateness. The piece is labelled "Shepherd's Christmas Music"; more strictly it is the Pastoral Prelude to Part II of the *Weihnachts-Oratorium*—a "series of lyrical meditations" held together by recitatives that tell the story of Christmas as it is related in the New Testament by Matthew and Luke (Lawrence Gilman). Schweitzer, one of the noted Bach authorities, has pointed out that this "Sinfonia" (as Bach himself termed the piece) is not exactly the tender pastorate one might expect. The music is performed by two contrasted groups—"the oboes having a theme of their own, and being quite independent of the strings, whether they alternate or join with them. One can have no doubt as to the meaning of the Sinfonia: it represents the angels (strings) and the shepherds (oboes), making music together." But whatever Bach had in mind, his mind was truly "set welling with lovely tunes of a folk-song order." The preponderance of reed tone lends the music singular color and character. Stokowski's performance is as warmly poetical as one could desire; the record reveals another facet of his—as well as Bach's—genius from those which are most familiar to the musical public. A most happy choice for Christmastime release.

Victor 7143 (2 D12s, \$2.00 each) **Ravel: Daphnis et Chloe—Suite No. 2** (Daybreak—Pantomime—General Dance),

played by **Serge Koussevitzky** and the **Boston Symphony Orchestra**.

Ravel's *Daphnis et Chloé* ballet is far and away his most important composition. Among his other works are many exquisite miniature, little masterpieces of wit and charm and grace, but in *Daphnis* his canvas is larger and his hand bolder. For once the man really "speaks out", not in the decadent frenzy of *La Valse*, but with intoxicatingly imaginative daring. In this country the work is known only by the two orchestral suites that the composer drew from it. The first is made up of a *Nocturne*, *Interlude*, and *Danse Guerrière*; the second of a *Lever du Jour*, *Pantomime*, *Danse Générale*. The latter suite, termed "orchestral fragments, second series" by the composer, is more truly a "choreographic symphony"—a satisfying artistic entity in itself. Since no program notes accompany the disks, the gist of the "argument" printed in the published score may well be reproduced here.

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. *Daphnis* lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. . . . Herdsmen enter, seeking *Daphnis* and *Chloe*. They find *Daphnis* and awaken him. In anguish he looks about for *Chloe*. She at last appears encircled by Shepherdesses. The two rush into each other's arms. . . . *Daphnis* and *Chloe* mime the story of *Pan* and *Syrinx*. *Chloe* impersonates the young nymph wandering over the meadow. *Daphnis* as *Pan* appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. *Chloe* comes out and imitates by her dance the accents of the flute. The dance grows more and more animated. *Chloe* falls into the arms of *Daphnis*. . . . Young girls enter; they are dressed as *Bacchantes* and shake their tambourines. . . . Joyous tumult. A general dance."

Koussevitzky's concert performance of this suite is held in the liveliest esteem not only in Boston but in many cities where the Boston orchestra has toured, playing this work as its *pièce de résistance*. Beside the blazing rhythmic ecstasy of the General Dance the brightest instrumental tints of even Chabrier and Rimsky-Korsakow seem dull and pale. For sheer orchestral virtuosity (in the best sense of the word) the work is almost unparalleled. But the phonograph finds such tonal gorgeousness and complexity still beyond its power. Conductor and recording engineers have undoubtedly labored hard to meet the recording exigencies, and considering the difficulties, they have labored well, but it would be idle to claim that the superb effectiveness of the closing pages (and particularly the dazzling writing for percussion instruments) has been caught on the disk. But apart from that the performance does not fare badly by any means. The tonal warmth and color of the records is extremely fine. The florid passages for wood wind are somewhat obscured at the beginning, but added emphasis is given to the broad flow of the theme. The *Pantomime* section is excellent; such flute and alto-flute playing is almost never heard on records and but seldom in the concert hall. With some reservations for those who are familiar with Koussevitzky's concert performance, these records can be recommended as an example of a contemporary work of permanent worth, played by its foremost exponent.

Odeon 5177-82 (6 D12s, Alb., \$9.00) **Brahms: Symphony No. 1 C minor**, Op. 68, played by **Otto Klemperer** and the **Grand Symphony Orchestra, Berlin**.

To students of comparative interpretations and of the "styles" of various orchestras and conductors, Klemperer's version of the Brahms First (the third to be issued in this country) is uncommonly interesting. But its ability to meet the test of repeated hearings is another matter. In this country our ears and minds have been accustomed to a more virile Brahms than Klemperer gives us here. Technically, too, we demand a finish that this performance sadly lacks. The lack of sufficient rehearsals is unmistakably evident; not painfully so, for the orchestra—probably made up largely of Berlin State Opera men—is a good one, but the rough spots have not been ironed out. The transitions

are often awkwardly abrupt. Some of the details come out better than in the other recorded versions (making the set worth a single hearing at least), but often they pop out with uncouth emphasis. Klemperer's reading is characteristically old-style, old-country Brahms, but it is less well realized than Weingartner's reading, which has an eye for tradition, but which is better poised, planned more logically, and executed far more effectively. Klemperer's tempos are usually on the slow, sometimes very slow, side. The *andante* (here *adagio*) suffers particularly. I miss the absence of crispness and force in both the first and last movements. The introduction of the latter is well done, with the horn passages booming out very effectively, but the big tune is taken so methodically that its breadth and nobility completely evaporate. The third movement fares best; it unreels smoothly and with more delicacy and verve than Klemperer displays elsewhere. Throughout the phrasing is careless. Granted that one should not demand every conductor to measure up to Stokowski's lofty standards of impeccable phrasal finish, Klemperer must still be taken to task for not measuring up to average concert standards in this respect. There is no question of the man's musicianship, nor of any lack of sympathy for the music, but he is tremendously handicapped by the lack of opportunity to whip his men into shape and to realize smoothly and exactly his conception of the work. If he had had that opportunity I think he might have made a pretty good case for his reading, but it stands here often lacking being both logic and effect. The recording itself is good without being exceptional.

It is unfortunate that Columbia's recently adopted—and highly admirable—labelling policy has not been emulated by the sister company. The system adopted here is the most confusing I have yet to come across. The part numbers are given like this: "I, Movement: *Un poco sostenuto*"; "1. Movement: *Allegro Part 1*"; etc. Thus the last record side (part 12—the work is two record sides longer than the Stokowski and Weingartner versions) is labelled: 4. Movement: *Allegro non troppo Part 3*," although the whole movement takes four sides. This separation of an introduction from the main body of a movement, the elimination of "commencement", "continuation", and "conclusion from the divisions of a movement, and the complete absence of through part numbering are all indefensible departures from the best labelling traditions and commonsense.

Odeon 5183-4 (2 D12s, \$1.50 each) **Manfred—Overture** (three sides) and **Entr'acte** (one side), played by **Max von Schillings** and the **Grand Symphony Orchestra, Berlin**.

There are very few conductors who should be permitted to play Schumann's orchestral works. Bruno Walter is one, witness his full-blooded recorded version of the Fourth Symphony recently released by Columbia. And Max von Schillings is another. Schillings is best known by his Wagnerian records but the recent record of *Bethoven's Egmont* and the present one of Schumann's *Manfred* overture extend the boundaries of his fine talents. The old hullabaloo about Schumann's competence to orchestrate periodically waxes loud, but the discussion is a futile one at best. Schumann was not a highly skillful orchestrator (the admitted difficulty he had with his scores is proof of that), but nevertheless, an understanding and capable conductor can make them sound as Schumann must have wished them to sound. Skill alone is not enough; many an able conductor fails ignominiously with Schumann because he lacks the essential insight into his music. The modern spirit yearly grows farther and farther away from the Schumannesque, but though we no longer feel the same stimulus from his work that we once did, it is still a pleasure to hear it given sympathetic and effective performance. *Manfred* is the most popular and the best of Schumann's overtures: it is usually ranked among the finest compositions. Schillings' performance is all that the warmest Schumann admirer could wish. The recording is good when no severe demands are made on it (note the singular quiet ending), but strings and wood winds fortissimo in their upper registers go suddenly thin and shrill. The *entra'cte* music on the odd side, is prefaced by the *Ranz des Vaches* for English horn solo unaccompanied, beautifully played by an unnamed soloist. This whole record side is the very quintessence of Schumann, perhaps the most happy example of his music yet available on records.

Imported

French H. M. V. W-1015 (D12) Honegger: "Rugby"—Mouvement Symphonique, played by **Piero Coppola** and the **Grand Symphony Orchestra, Paris** (Available through the American Importers.)

Henri Prunières has described the genesis of Rugby: "Honegger once said to a sports writer that when looking at a football or Rugby championship game he feels the musical equivalent of the sporting emotions, and that he can distinctly visualize an orchestral piece which would express them. The journalist promptly announced that Honegger was at work on a symphonic poem entitled Rugby. Honegger was greatly amused at this news item, because, previous to his conversation with the sports writer, the idea of writing such a composition never entered his mind. Nevertheless, he began to consider such a possibility, and when the new Symphonic Orchestra of Paris asked him to present this much-discussed Rugby at its inaugural concert, he decided to write it. . . . Rugby is constructed somewhat in the manner of a symphonic scherzo. Abrupt, broken, syncopated rhythms marvellously express the feeling of frustrated effort we experience on seeing a football game. The music is precipitate from beginning to end, with sudden stops and alternations of the counterpoint in two or three parts, and crashing polyphonies."

I have never seen a game of rugby, but if Honegger's description is accurate, the game would seem a sort of rope-tugging contest with intervals of jog-trotting around the field. The music is mildly amusing however and under its mask of conflicting timbres and rhythms it is remarkably simple. Indeed the well-marked tunes are definitely Tchaikowskian. Coppola plays it very competently (as indeed he does everything) and the recording is good. The piece is much more effective phonographically than Pacific 231; those who like the one will like the other still better. The disk is an interesting albeit hardly highly significant, addition to recorded contemporary music.

Decca S-10010-2 (3 D12s) Delius: Sea Drift, by **Roy Henderson** (baritone) and the **New English Symphony Orchestra and Chorus**. (Available through the American Importers.)

The poem of Walt Whitman's beginning "Out of the cradle endlessly rocking" provided Delius with the "theme" of his most perfect creation, the work which more than any other reveals both the purest essence and the broadcast scope of his musical sensibilities. In all choral literature there is surely more exquisite fusing of poetic and musical feeling. Naturally it is not as easy work either to hear or to perform. It is difficult technically and thrice-difficult interpretatively. The fledgling Decca Company of England shows admirable taste in realizing the need for a recording of Sea Drift, but its ambition is far in advance of its abilities. There is such a thing as biting off more than one can chew. The Decca Company has the best of intentions but it is only harming both Delius and itself. The disk surfaces are exceedingly poor and the recording woefully inferior. The balance is bad almost throughout and scores of all-important orchestral details are entirely inaudible. Henderson acquits himself quite creditably with the difficult baritone solo part; his clear-cut enunciation is the most praiseworthy thing in the entire set. His singing is often misleadingly lugubrious, however, but this fault should probably be laid at the door of the anonymous conductor who errs (as so many have done with Delius' music) in considering the profoundly poetical nature of the work an excuse for playing it far far slower than the composer intended. The superb closing pages (from "O Past! O Happy Life!") are a ghastly caricature of the music's ineffable loveliness. But it would be useless to try to indicate all the work's shortcomings. To the confirmed Delius admirer who must hear the set at all costs I emphatically recommend that it be played with the vocal or miniature score in hand, for without one's inner ear filling in and correcting, Sea Drift may be spoiled forever for one. And sometime—perhaps before long—Beecham may provide a recording that truly captures both substance and spirit of this incomparable music.

Regal G11059 D12) Halvorsen: Entry of the Bojars, and

Bulletin No. 3, 1929

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Grieg Bridal Procession, played by the **Classic Symphony Orchestra**. (Available through the American Importers.)

It is always good to hear Halvorsen's little masterpiece again. The unnamed conductor here plays it in highly animated fashion, not too meticulously, but with abundant spirit. The Grieg Bridal Procession is played sturdily. The orchestral tone is not always too good, but the recording is vigorous, and the disk a noteworthy among the popular-priced releases.

Decca T-106-7(2 D12s) Svendsen: Carnival in Paris (3 parts), and **Rimsky-Korsakow: Nuptial March from Le Coq d'Or (1 part)** played by **Leslie Howard** and a **Symphony Orchestra**. (Available from the American Importers.)

Svendsen's bumptious piece is not heard often in American concert halls nowadays. Mr. Howard and a fair (at best) orchestra seem to enjoy themselves with its noise and bustle. Rimsky's Wedding March fares less well; the performance is methodical and quite ineffective. It is perhaps slight musically, but in the hands of a Koussevitzky or a Stokowski it can always bring down the house.

Pathé-Art X-5490 (D12) Inghelbrecht; La Nursery, played by **D. E. Inghelbrecht** and the **Orchestra of the Concerts Padeloup, Paris**. (Available through the American Importers.)

This disk, with its gay label and its even gayer music is the first Pathé-Art work I have heard, but if it may be taken as any criterion I hope it will not be the last. Zestfully flavored music, alert keen conducting, and first-rate recording make a combination to warm the cockles of every phonophile's heart. Inghelbrecht is little known in this country, but he is both composer and conductor of no mean talents. I first became familiar with his piquant Nursery suite four or five years ago from the four-hand version, but as attractive as these bright settings of French nur-

very tunes are for piano, they are doubly pleasing in the brilliant, sharp colors of their orchestral settings. The pieces are *La Bergerie*, *Une Poule sur un mur*, *Un petit homme gris*, *Am Stram Gram*, and *Malbrough*. I believe Inghelbrecht has also written one or more other series. The orchestra is an excellent one and plays with great gusto, especially in the crisp stinging passages for wood wind or brass, staccato. Altogether, a record to be warmly commended as a delight to ear and mind. R. D. D.

Instrumental

PIANO

Brunswick 15210 (D10, 75c) Bach: Allegro in D minor, Courante in A, Menuetto, Double played by **Edward Goll**.

I have not had the opportunity to look up the suite from which these pieces are taken, but ignorance of their exact origin is far from essential to the enjoyment of this wholly delightful music. The dashing *Allegro* is written in one voice, occasionally lightly accompanied, throughout; the *Courante* is bright, the *Menuetto* smoothly flowing, and the *Double* sparkling. Goll has a fine light sure touch and manner for these vivacious pieces, and the recording is excellent. This pianist is surely a man to be watched. Anyone who can give us the strong sincere reading of Beethoven's sonata in A flat, Op. 110 (Brunswick 50159-60) that came out last October, and follow it up with this charmingly spirited Bach disk—not unworthy to be placed beside those of Myra Hess—is a highly significant addition to the ranks of recording pianists.

Columbia 50185-D (D12, \$1.25) Chopin: Ballade No. 1 in G minor, Op. 23, played by **Robert Casadesus**.

Casadesus plays more effectively here than in any of his previous recordings I have heard. His tone is firm and strong except for occasional moments when he forces it. His performance is not marked by particular delicacy or subtle insight, but it is straight-forward and well planned. The piece itself is a fine one and while better known than the second and fourth of the set, it is hardly as popular as the one in A flat, No. 3. These in G minor and A flat are available also in electrically recordings by Cortot, but as yet we have no disks of the strangely neglected companion works.

Victor 7147-8 (2 D12s, \$2.00 each) Debussy: The Children's Corner Suite, and Two Preludes, played by **Alfred Cortot**.

Part 1. Doctor Gradus ad Parnassum; Jumbo's Lullaby.

Part 2. Serenade for the Doll; The Snow is Dancing.

Part 3. The Little Shepherd; Golliwog's Cake-Walk.

Part 4. Prélude No. 8—La Fille aux Cheveux de Lin; Prélude No. 3—Le Vent dans la Plaine.

Except in ensemble works Cortot seldom appears at his best on records. His piano tone is not a particularly attractive one, nor is it well adapted for recording. His choice of pieces, too, has not been felicitous. But here we are fortunate in hearing him in fully characteristic vein. He touches the exact note of feeling for each of these brightly colored pieces, truly named the Children's Corner, and one of Debussy's happiest creations. The familiar girl with the Flaxen Hair and the less familiar Wind on the Plain preludes are played with no less grace and unobtrusive brilliance. My commendation of some Cortot disks in the past has been half-hearted at best, and it is a pleasure to recommend these two records without reservations.

Violin

Brunswick 15211 (D10, 75c) Delibes (arr. Gruenberg): Passepied, and de Sarasate: Zapateado, Op. 23, No. 2, played by **Albert Spalding**, with piano accompaniments by **Andre Benoit**.

The delicately buoyant *Passepied* from "Le Roi S'Amuse" is better adapted to the crisp tone of the piano than to the warmer singing tone of the violin but Gruenberg's arrangement is an ingenious one and makes the best of the case for the string transcription. The *Sarasate* piece (recorded a couple of months ago by Zimbalist for Columbia) is characteristic fiddle music, slight, in substance perhaps, but one

that every violinist finds gratefully revelatory of his virtuosity. Spalding plays in his usual forthright fashion to Benoit's deft accompaniments.

Brunswick 4528 (D10, 75c) Lehar: Frasquita, and Saint-Saens: The Swan, played by **Frederic Fradkin**, with piano accompaniment by **Dan Lieberfeld** in the *Léhar* piece, and harp and organ accompaniment in *The Swan*.

Frasquita is done with Fradkin's usual deft competent, and the thrice-familiar *Swan* is played with sentimental suavity, further emphasized by the lusciousness of a harp and organ accompaniment.

Victor 7108 (D12, \$2.00) Bloch: Nigun (Improvisation) from **Baal Shem** (Pictures of Chassidic Life), played by **Yehudi Menuhin**, with piano accompaniment by **Louis Persinger**.

Master Menuhin has music worthy of his unusual talents in this dark, intensely Hebraic, grave rhapsody by Ernest Bloch—the real Bloch, speaking his native tongue, and not with the unnatural "Americanized" accent of his "America" Symphony. There already is an excellent recording of *Nigun* by Josef Szigeti for Columbia, but Menuhin's is also effective, remarkably so when one remembers his age. The playing is very broad and strong, a little inflexible to be sure, but powerful and tonally pleasing. The recording is exceptionally good.

Organ

Columbia 1992-D (D10, 75c) Now Thank We All Our God, and The First Nowell, played by **W. G. Webber** with cornet obbligato by **H. Hamilton** in the latter carol.

Conventional organ versions of two of the best known Christmas carols. The playing is rather pedantic.

Columbia 2008-D (D10, 75c) Ponce: Estrellita, and Serradell: La Golondrina, played by **Emil Velasco**.

The same criticism holds good for this as well as for all of Velasco's previous records: the style of performance is typically that of the movie emporiums, with much of the full organ, and an incorrigible weakness for sudden, meaningless swells and diminuendos.

Flute

Odeon 3275 (D12, \$1.25) Ciard: Le Carnaval Russe, played by **Prof. Emil Prill**, with orchestral accompaniment.

A characteristic display piece of the old-fashioned sort. Prof. Prill puts his flute through the usual virtuoso tricks with agility, but for finesse and tonal qualities he bears no comparison with the best French flutists, or the first desk flutists in our leading symphony orchestra. The orchestral accompaniment is competent and the recording quite realistic. R. O. B.

Choral

Columbia 50183-D (D12, \$1.25) Tannhaeuser—Grand March and Pilgrims' Chorus, by the **B. B. C. Choir and Symphony Orchestra** under the direction of **Percy Pitt**.

The recording is brilliant but neither chorus nor orchestra tone successfully avoids wiriness. The performances are spirited rather than polished, and if not judged by celebrity standards, this makes a fair "popular priced" disk of these thrice-familiar excerpts.

Victor 35991 (D12, \$1.25) Boehm: Calm as the Night, and Mendelssohn: On Wings of Song, sung by the **Associated Glee Clubs of America**.

Again the sheer tonal weight of some 4000 male voices recorded at an actual performance in Madison Square Garden makes a disk like this an astounding technical feat. Curiously, these well-known and rather slight songs gain vastly in dignity and effect instead of sounding hopelessly over-weighted. The performances are unwieldy, obviously, but they are undeniably impressive.

Victor 9484 (D12, \$1.50) Trovatore—Or co' dadi, ma fra poco, and Norma—Non Parti?, sung by the **Metropolitan Opera Chorus** with the **Metropolitan Opera Orchestra** under the direction of **Giulio Setti**.

The *Trovatore* and *Norma* soldiers' choruses make a happy

choice for coupling, and they are sung in the Metropolitan Chorus' best style. An excellent example of male choral singing that is both firmly disciplined and flexibly animated. The restraint and lightness of the ending of *Non Parti*? call for a special word of praise.

Operatic

Victor Musical Masterpiece Series M-60 (16 D12s, 2 Albs., \$24.00) **Wagner: Goetterdaemmerung**, by **Austral, Widdop, Laubenthal, Anderson, Ljunberg** etc., under the direction of **Albert Coates, Lawrence Collingwood Dr. Karl Muck, and Dr. Leo Blech**. (Also issued for the Automatic Victrola.)

A full review of this remarkable work was written by R. H. S. P. from the British pressings for the August 1929 issue of this magazine. The recorded performance is described there in detail. The American set differs from the H. M.V. pressings in that Dr. Muck's performances of Siegfried's Rhine Journey and Death Music are here replaced by those of Albert Coates. The true Wagnerite will not sleep untroubled until he has added this monumental opera to his phonographic library.

Vocal

Brunswick 15209 (D10, 75c) **O Haul the Water** (Norwegian Folksong) and **Bull: The Chalet Girl's Sunday**, sung by **Marie Tiffany** with orchestral accompaniments.

A coupling of two very fine Norwegian songs. Miss Tiffany's performances are full and strong, yet admirably restrained. The only adverse criticism of an otherwise admirable disk applies to the somewhat methodically played accompaniments whose lack of character contrasts strongly with the soloist's quiet force.

Brunswick 15208 (D10, 75c) **D'Hardelot: Without Thee**, and **Dickinson: Quiet**, sung by **Marie Morrissey** with orchestral accompaniments.

Miss Morrissey gives these typical salon songs intense but unsteady performance. When her voice is firm it is attractive, but she seldom is able to lose sight of the songs' sentimentality and to sing simply and naturally.

Columbia 2007-D (D10, 75c) **Samson and Dulie** (Old Negro Song), and **Foster (arr. Golde): Old Folks at Home**, sung by **Edna Thomas**, unaccompanied in the former song, with piano accompaniment in the latter.

Miss Thomas' simple, unaffected manner is a model that deserves general imitation. Entirely unaccompanied, she makes the old Negro version of the tale of Samson an unforgettably striking and original folk ballad. The familiar Foster air is sung as it should be—but seldom is—in natural, unforced voice. It has been "pawed" over so often by careless and incompetent singers that Miss Thomas' lovely version is doubly to be cherished.

Columbia 50182-D (D12, \$1.25) **Brahms: Feldeinsamkeit** and **Immer leiser wird mein Schlummer**, sung by **Alexander Kipnis** with piano accompaniments.

It is a question whether these particular lieder are as well adapted for low as for high voice. Kipnis' versions are naturally somewhat heavy, but they are sung with all the musicianly feeling we expect from him.

Columbia 1990-D (D10, 75c) **Richard Strauss: Heimliche Afforderung** and **Ruhe meine Seele**, sung by **Fraser Gange**, with piano accompaniments by **Arthur Bergh**.

It is a pleasure to hear Gange singing something really worthy of his talents. The same criticism of the Kipnis record above applies here with equal force: barring the question of relative effectiveness of low and high voice versions, the songs are given admirable performance. Strauss' lieder seem to be falling into phonographic neglect of late. More of his songs are needed in recorded performances as competent as these.

Columbia 1991-D (D10, 75c) **McGeoch: Two Eyes of Gray**, and **Clarke: Hands and Lips**, sung by **Louis Graveure**, with orchestral accompaniments.

Pathos becomes bathos in these two apotheoses of uncurbed sentimentality. The McGeoch song is well hit off in Frank Howes' "Borderland of Music and Psychology;" the curious will find his vigorous remarks refreshingly stimulating. Graveure sings as the composers must have wished, that is to say, intensely emotionally.

Columbia 2022-D (D10, 75c) **Chauve Souris—Grief** (Etude by Chopin), sung by **M. Kondratieff** and **Mmes. Birse and Ershova**, and **Song of the Black Hussars**, sung by a male sextet, with piano accompaniments, and introductory remarks by **Nikita Balieff**.

Since Balieff's *Chauve Souris* is as popular in this country as abroad, it is curious that the Columbia Company has not re-pressed the album of *Chauve Souris* disks it issued in England a year or two ago. I have not heard the other records in the set, but a British reviewer spoke of this particular coupling as having perhaps the most characteristic atmosphere. Both songs have an odd, perhaps naive, certainly quaint charm of their own. Grieg is a setting for vocal trio (not duet as the American label has it) of Chopin's Etude in E, Op. 10, No. 3, omitting the more florid middle section of course. It is undeniably moving in this unaffected, sincere performance, but not more so than in Bachaus' excellent recording of the original. The *Black Hussars'* Song is pleasant but less striking. M. Balieff himself contributes a fortunately brief, jerky, and almost unintelligible introduction to each piece.

Victor 7145 (D12, \$2.00) **Rigoletto—Parmi veder le lagrime**, and **Luisa Miller—Quando le sere al placido**, sung by **Tito Schipa**, with orchestral accompaniments.

Schipa shows to excellent advantage in these quiet, restrained performances. The tonal color of both voice and accompanying orchestra is exceedingly attractive. Verdi's Luisa Miller is being revived this season at the Metropolitan, which gives this disk added interest.

Victor 8161 (D12, \$2.50) **Rigoletto—Povero Rigoletto** and **Cortigiani, vil razza**, sung by **Giuseppe De Luca**, with the **Metropolitan Opera House Chorus and Orchestra**, under the direction of **Giulio Setti**.

The Victor Metropolitan series is distinguished by the high standard of the recording, but this disk is uncommonly realistic. The performances themselves are good without being as outstanding. De Luca sings with gusto and Setti provides his usual meticulous accompaniments.

Victor 6926 (D12, \$2.00) **Schubert: Hark! Hark! the Lark, Hedge-Roses, Who is Sylvia?, Holy Night, The Trout, Impromptu, To the Lyre**, by **John McCormack** and the **Victor Salon Group** under the direction of **Nathaniel Shilkret**.

This miscellany is apparently a record left-over from Shilkret's Schubert album released last spring (Victor concert series C-3). *Hark! Hark! the Lark* is a solo, *Hedge-Roses* a decidedly ineffective arrangement for male en-A flat) for orchestra alone, and the other songs for McCormack with a chorus in the background. Obviously the appeal of the disk is to a certain class of record buyers only, but even admitting its purpose, one can hardly condone the artistic liberties taken with the composer's intentions. Some of the readings, too, are difficult to justify.

Victor 7146 (D12, \$2.00) **Les Huguenots—Nobles Seigneurs Salut**, and **Le Prophete—O Pretres de Baal**, sung by **Sigrid Onegin**, with orchestral accompaniments.

A disk like this, however, gives rise to no doubts or reservations. It contains as superb an exemplification of coloratura singing at its best as can be heard on records or off. Miss Onegin is in glorious voice and her vocal pyrotechnics are literally thrilling. A record to be heard if but for the magnificent trills alone. The recording does full justice to the performance—which is praise indeed.

Victor (International list) 1433 (D10, 75c) **Pagliacci—Un tal gioco credetemi**, and **Andrea Chenier—Si ful soldato**, sung by **Giovanni Zenatello**, with orchestral accompaniments.

A coupling of two bold declamatory arias that make creditable addition to the rapidly growing Zenatello series.

Victor (German list) V-6037 (D10, 75c) **Dvorak: Als die alte Mutter, and Varlamoff: Die rote Sarafan**, sung by **Ursula van Diemen**, with orchestral accompaniments.

Miss van Diemen's records are always worth searching the German supplements for, and these smooth, restrained performances of two familiar songs put many a more elaborate and pretentious version to shame. A very pleasing disk.

A NEVIN ALBUM

Victor Concert Series C-5 (5 D12s, Alb., \$7.50) **The Music of Ethelbert Nevin**, by the **Victor Salon Orchestra and Salon Group** under the direction of **Nathaniel Shilkret**.

As in the previous sets of this series Shilkret has made the arrangements as well as conducted the performances. The records are as follows: No. 9478, A Day in Venice—Dawn, Gondoliers, Venetian Love Song, Good Night, in orchestral versions (voices are added in the last piece. No. 9479 Narcissus. Country Dance. A Shepherd's Tale and Lullaby from "In Arcady",—orchestra. No. 9480, My Desire, Mighty Lak' a Rose, At Twilight, Oh That We Two Were Maying,—vocal. No. 9481, Little Boy Blue, The Night Has a Thousand Eyes, The Woodpecker, In Winter I Get Up at Night, Every Night, Beat Upon Mine Little Heart A Life Lesson,—vocal. No. 9482 Barchetta (from "May in Tuscany")—orchestra, Serenade, 'Twas a Lover and His Lass, The Rosary,—vocal.

Evidently a large and appreciative audience exists for the type of salon arrangements made familiar by the orchestras of the large movie palaces, and of which Mr. Shilkret is a past master. The pieces here are handled in typical fashion, with free use of "effects", both instrumental and vocal. The exceedingly liberal use of bells is a marked characteristic. Most of the vocal works and the slower orchestral pieces are thoroughly sentimentalized, and except among this type of music's special audience the pieces most likely to be admired are those in brisker tempo and mood. Gondoliers, Shepherd's Tale. Barchetta, The Woodpecker, and particularly the Country Dance, with its delightfully deft piano part are the best of these. The singers are well-known recording artists: Lewis James, Olive Kline, Wilfred Glenn, Edna Kellogg, Elliott Shaw, and Robert Simmons. An entire record side is given up to the famous Rosary, given here first as a song with orchestra, and then repeated by the orchestra (plus organ and bells) alone. The recording is very clear throughout.

O. C. O.

Light Orchestral

Brunswick 57013 (D10, 75c) **La Marseillaise and The Internationale**, played by the **Brunswick Concert Orchestra**.

Conventional performances of the two great revolutionary marches. The playing is energetic, but not so inflammatory that it is likely to be considered a menace to established government.

Columbia 2009-D (D10, 75c) **Beastall: Evensong at Twilight, and Gerrard: Land of Dreams**, played by the **J. H. Squire Celeste Octet**.

Two innocuous quiet salon pieces played suavely, but without an excess of sentiment.

Odeon 3273 (D12, \$1.25) **Carl Robrecht: Medley of Famous Waltzes**, played by **Dajos Bela's Orchestra**.

A first-rate medley of light music played in Dajos Bela's best style. The waltzes are mostly energetic rather than languorous and the performance has real dash and snap to it.

Odeon 3272 (D12, \$1.25) **Transcription of the Folk-Song "S kommt ein Vogel geflogen"** (arr. Siegfried Ochs), played by the **Grand Odeon Orchestra**.

This is a curious and rather amusing pastiche. Imagine an arranger of the old school writing variations on a hymn-like folk tune and embodying stylistic snatches from numerous war-horses in the light concert repertory. In the more

inflated moments there is distinct evidence of the influence of American movie-palace delusions of grandeur. The playing and recording are quite adequate for the demands made upon them, and probably there is still a good-sized public—even in this country—that will take the work quite seriously.

Odeon 3549 (D10, 75c) **Strauss: Kaiser Waltz, and Fetras: Moonlight on the Alster**, played by **Dajos Bela's Orchestra**.

Characteristic Dajos Bela performances, appropriately smooth or spirited, but not as striking as some of his best work.

Odeon (German list) 85217 (D12, \$1.25) **Grosses Schweitzer Tanz-Potpourri**, played by the **Odeon Streichorchester**.

The gay liveliness of the music and the vigor of the playing entitle this medley to be singled out among the many disks of its kind in the foreign supplements.

Victor 35992 (D12, \$1.25) **Brennan-McCurdy: High Water, and Malneck-Signorelli: Midnight Reflections**, played by **Paul Whiteman's Orchestra**.

This must be nearly the last of the records Whiteman made before he left Victor. It is not among his best. High Water relies strongly on Deep River of course; it is quite effective up to the point when the vocal chorister goes suddenly melodramatic in the Jolsonish tradition. The Midnight Reflections are pleasantly innocuous.

Victor (International list) V-25 (D10, 75c) **Jessel: Parade of the Wooden Soldiers, and Werner-Kersten: Bummel Petrus—Intermezzo**, played by **Nathaniel Shilkret and the International Concert Orchestra**.

A welcome re-listing of one of Shilkret's finest records in the light concert class. The wooden soldiers were never brighter or marched more dapperly than here. A most vivid performance on every count.

Victor (International list) V-50016 (D12, \$1.25) **Nico Dostal: Bouquet of the Season's Popular Hits**, played by **Marek Weber's Orchestra**.

Marek Weber is in his most brisk and sparkling mood here and the performance of the American pieces compares favorably with that of our own best concert-jazz orchestras. The melody is well-turned and includes a goodly number of tunes familiar in this country within the last few seasons: Rain, The Song Is Ended, I Kiss Your Hand Madame, etc. The playing is highly animated and the recording is brilliant.

Victor (German list) V-6038 (D10, 75c) **Simon: Die Domglocken in der Christnacht, and Ellenberg: Petersburger Schlittenfahrt**, played by **Marek Weber's Orchestra**.

The Christmas piece is rich in Teutonic sentiment; the string choir of Weber's orchestra are displayed to advantage. Ellenberg's Petersburg Sleigh Ride is one of the best of the old-country pieces of its kind, occasionally heard here at circuses. It is a bravura piece and Weber plays it with splendid verve.

Odeon 3550 (D10, 75c) **Morena: Medley of Viennese Tunes**, played by **Dajos Bela's Orchestra**.

Dajos Bela displays a curious and violent contrast in moods here, vibrant almost fierce playing for full orchestra alternating with suave measures featuring his own violin solos or the clever transition passages for piano.

Odeon 3552 (D10, 75c) **Rampoldi: Doris Waltz, and Bayadere—Oriental Dance**, played by the **Ferruzzi Orchestra**.

The waltz is very soulful and the dance conventionally pseudo-oriental.

Brunswick 20091 (D12, \$1.00) **Kahn-Jones: I'll See You in My Dreams, and Brooks: Some of These Days**, played by **Red Nichols' Orchestra**.

There are occasional passages of striking interest, but for the most part there are few of the distinctive Nichols touches, and the playing is of the accepted concert-jazz order, not entirely free from pretentiousness.

Brunswick 20094 (D12, \$1.00) **McCarthy-Tierney: Rio Rita Medley**, played by the **Colonial Club Orchestra**, with vocal chorus.

A worthy continuation of the Brunswick musical comedy medley series. The Colonial Club orchestra plays briskly and suavely as the music demands, and wisely makes no attempt at ostentatious "concert" effects.

Band

Columbia 2021-D (D10, 75c) Crosby: Navy Blue and Gold, and Zimmermann: Anchors Aweigh, played by the **Columbia Band**, with male quartet choruses.

The band is not large but it plays with great verve and vigor. The male quartet choruses are so highly amplified as to be less pleasant and effective than the playing of the band alone.

Columbia 50184-D (D12, \$1.25) Schubert (arr. Godfrey): Marche Militaire, and Meyerbeer: The Huguenots—Benediction of the Poignards, played by **H. M. Grenadiers Guards Band**, under the direction of **Captain G. Miller**.

The Schubert arrangement is a competent one, played with firmness and a commendable absence of ostentation. The Meyerbeer excerpt is more in the old-fashioned tradition of operatic transcriptions for band. It is not particularly effective.

Victor (Italian list) V-62005 (D12, \$1.25) Mascagni Cavalleria Rusticana—Motivi, played by the **Corpo Musicale della Regia Marina Italiana**.

This current addition to an interesting series of operatic potpourris is brilliantly if somewhat heavily played and recorded.

R. O. B.

Popular Vocal and Instrumental

Most of last month's leaders are back again at or near the top. This month **Annette Hanshaw** is gracefully plaintive rather than peppy, as befits the sad moods of **Right Kind of Man** and **If I Can't Have You (Okeh 41327)**. Of all the practitioners of the "intunate" style, **Miss Hanshaw** is my favorite by long odds, but a popular star **Ruth Etting**, does her most pleasing work in a long time in two songs that might well have been written for her alone, **What Wouldn't I Do for that Man** and **Right Kind of Man (Columbia 1998-D)**. **Columbia** boasts two other leaders in **Irene Bordoni**, who sing a piquant **Believe Me** and more soulful **Just an Hour of Love to Rube Bloom's** accompaniments (2027-D), and **Lee Morse**—somewhat more stilted than is her wont, but still good, in **Look What You've Done** and **If I Can't Have You (2012-D)**. Heading the **Victor** feminine contingent is **Helen Morgan**, always "to be heard", this month it is in **More Than You Know** and **What Wouldn't I Do for That Man!** (22149), the latter piece from her first talking film. **Bebe Daniels**, making her record debut, follows with **You're Always in My Arms** and **If You're in Love You'll Waltz from Rio Tita** (22132); she sings pleasingly enough, but her transplantation from films to disks is far less successful than those of **Dolores Del Rio** and **Gloria Swanson**. **Brunswick's** star is again **Frances Williams** with her hits from the **Scandals**, **Bottoms Up** and **Bigger and Better**, both infectiously sung (4503) but **Lee Sims** is not far behind with another coupling of his always interesting piano transcriptions, **Pagan Love Song** and **Vagabond Lover** (4572).

Turning from the more conventional songsters to the novelty and hot recorders, first place goes to the **Monarch Jazz Quartet** on **Okeh 8736**, who do amazing vocalizations of **What's the Matter Now** and **Four or Five Times**. Is this perhaps the same unaccompanied Negro male quartet who starred last month for **Brunswick** under the name of the **Four Pods of Pepper**? **What's the Matter Now** bears a striking resemblance to **Ain't Got No Mamma Now** on the other record. Possibly **Columbia's Four Dusty Travellers** are the same four under a new alias, but I doubt it. At any rate their performances of **Me an' Mah Pardner** and **Po' Mourner**, to piano accompaniment, are more conventional. **Helen Savage** does very peppy performances of **It's Bad for Your Soul** and **Just a Little Love (Brunswick 4536)** but honors are shared if not stolen by the accom-

panying **Divie Syncopators** who boast maestri on the piano and clarinet, and a keen blade for arranger. From the same company come two "sensational trick pianists," **Speckled Red** and **Arnold Wiley**. The former does a monologue and some odd but repetitive playing in the **Dirty Dozen** and **Wilkins Street Stomp** (7116), but **Wiley** is by far the more interesting in uncommonly original and effective **Arnold Wiley Rag**, very much off the beaten track of jazz pianoing. The bustling **Windy City** piece on the other side is also good but less striking (7113). In the same group is **Omer Simeon**, novelty clarinetist, in a fleet **Beau-Koo Jack** and a less interesting **Smokehouse Blues** (7109). **Victor's** novelties are the indefatigable **Happiness Boys** in a fair version of **Sergeant Flagg** and **Sergeant Quirt** (still not very funny), and a more amusing and heartfelt **I Can't Sleep in the Movies Any More** (22150); **Jimmie Rodgers**, forgetting his **Blue Yodling** for a while to sing the famous **Frankie** and **Johnny** (22143); and **Jules Allen**, "The Singing Cowboy", who sings much better than most of his recording pards, in two quiet "Fragments" in the **Southern** series.

Other **Victors**: **Chick Endor** in **It's Unanimous Now** and **That's Where You Come In** (22152), **Johnny Marvin** in **Aren't We All** and **If I Had a Talking Picture of You** (22148) and again in **Melancholy** and **Satisfied** (22180), **Jimmie Rodgers** with his fifth **Blue Yodel** (22072), the **Tietge Sisters** in sacred songs (22156), and **Jesse Crawford** and his organ on 22129.

Columbia: **Bing Crosby** in pleasant, but rather heavy bass versions of **Can't We Be Friends** and **Gay Love** (2001-D), **Buddy Morgan** and his **Veterans** making vocal horseplay with **St. Flagg** and **Don't Get Collegiate** (2011-D), **Ford and Glenn** in **Piccolo Pete** and **That's Why I'm Jealous** (2013-D), **Pete Woolery** and **Oscar Grogan** in ultra-sentimental songs on 2004-D and 1995-D respectively, and **George Bias** in smooth versions of **Ain't Misbehavin'** and **Dixie's Prodigal Son** (14470-D). The race list is unusually strong, topped by hot disks from **Bessie Smith**, waxing very sad in **Wasted Life** and **Dirty No-Gooder Blues** (to **Jimmie Johnson's** incomparable pianism) on 14476-D, **Liza Brown**, solo, relating domestic and other difficulties in **Peddlin' Man** and **If Papa Has Outside Lovin'** (14471-D), and in spirited give and take with **Ann Johnson** on the subject of borrowing and gossiping (14478-D).

Okeh: **Lew Bray**, growing more and more sentimental, in **Where Are You** and **When the Real Thing Comes Your Way** (41307), **Merrill Doyle**, a new and exceedingly syrupy songster in **My Desire** and **Can't We Start All Over Again** (41311), **Seger Ellis**, singing smooth versions of **Aren't We All** and **If I Had a Talking Picture of You** to accompaniments that merit special praise (41321), **Charles Hamp** in **Perhaps** and **Sweetheart's Holiday** (41308), **Richard Jordan** in conventional movie organ solos (41314), and—among the race disks—**Spivey and Johnson** in **You Done Lost Your Good Thing Now** (8733), **Swan and Lee** in lively duets, **It Sure is Nice** and **Fishy Little Thing** (8732).

Brunswick: **Belle Baker** is up to expectations in a gay **I'm Walking with the Moombeams** (4558), but in the coupling, and in both sides of 4550 (**Aren't We All** and **If I Had a Talking Picture of You**) she waxes pretentious and over-sings unpleasantly. **Vaughn de Leath** is kittenish in **He's So Unusual** and more lyrical in **Chant of the Jungle** (4533), **Scrappy Lambert** and **Eddy Thomas** share sides of 4560, **Freddie Rose** sings **Congratulations** and **Just as Long as I Have You** (4564), **Lew White** plays movie organ versions of **How Am I to Know?** and **Just You** (4565), and **Murray and Scanlon** are last (and least) in the quite un-humorous **Lolly-Pop Song** and **My Wife is on a Diet** (4597).

Dance Records

There are few really outstanding dance disks this month, but almost any number of good average performances. The **Okeh** list is rich as always in hot records, led by **Trumbauer** again in **My Sweetest Than Sweet**, with a marvellous but brief piano solo, coupled with the **Carolina Club's** dapper and highly danceable version of **She's So Unusual** (41326). **Trumbauer** cannot be expected always to maintain his high

standard, so it is not surprising that his Sunny Side Up and Turn on the Heat (41313) are only fair, except for some of the vocal work in the latter. Joe **Venuti** and his **New Yorkers** are back with characteristically brilliant solos, the fiddle starring, in That Wonderful Something and a more interesting arrangement of Chant of the Jungle than any of the others out this month (41320). Clarence **Williams'** band offers some virtuoso washboarding if you can stand the shrillness in very catchy performances of You Gotta Give Me Some and I Got What It Takes (8738). Sugar **Hall** again proves his orchestra the best of those specializing in vocal and instrumental "rough-housing" with the loudest, toughest, and funniest version of Sgt. Quirt with a good Piccolo Pete (41317), a Sophomore Prom distinguished by remarkable fiddling, and a very amusing version of I Lift Up My Finger and Say Tweet-Tweet (41310). Hall makes no attempt to imitate the British versions, but strikes out for himself, and aided by brilliant whistling, fiddling, and harmonicaing, does very well indeed. For genuine novelty, not to say actually weird, instrumental effects the **Bubbling Over Five** are to be heartily endorsed; their versions of Get Up Off That Jazzophone and Don't Mistreat Your Good Boy Friend are singular, to say the very least. Less striking are Ed **Lloyd** in I May Be Wrong (the piano solo is good) and Wouldn't It Be Wonderful (41312) and Lonely Troubadour coupled with Eugene **Ormandy's** very syrupy Breath of Springtime Waltz (41317), the **Royal Music Makers** in strongly marimbaed waltzes on 41303, and the **Carolina Club** in hits from "Paris" on 41309.

Paul **Whiteman** and Ben **Selvin** each appear no less than three times on the **Columbia** lists. The former is best in hits from Youmans' Great Day, a fine white blues, Great Day, and a graceful Without a Song (2023-D). Aren't We All and If I Had a Talking Picture (2010-D), At Twilight and When You're Counting the Stars Alone (1993-D) are not lacking in energy, or in interesting instrumental treatment. **Selvin's** best is a vigorous coupling of Love and Sunny Side Up on 1994-D, but he does well with a nice Here Am I and a brisk Don't Ever Leave Me (2024-D), a songful Only Love is Real and a novel Woman in the Shoe (2014-D). The chorister in the last-named piece deserves praise for the way in which he gets the words over. Ted **Lewis** has one of his best in a very dapper performance of Lady Luck, starring a brilliant pianist, coupled with a more lyrical My Little Dream Boat (1999-D); Ted shouts characteristic choruses in both. Merle **Johnson** plays graceful and interestingly arranged versions of With You—With Me and You're Responsible (2005-D). Anson **Weeks** provides ingenious versions of Pals Forever and Painting the Clouds with Sunshine (2018-D). Paul **Specht** turns in some very catchy smooth playing in That Wonderful Something and Chant of the Jungle (2002-D), and **Lombardo's Royal Canadians** play a vigorous medley of mid-western college songs on 1996-D, and quietly songful performances of My Fate is in Your Hands and A Kiss Each Morning (2017-D). For the rest there are the **Ipana Troubadours** in fair versions of My Sweetest Than Sweet and My Strongest Weakness (2006-D), the **Knickerbockers** in hits from Street Singer (2003-D), the **Columbia Photo Players** in hits from the Love Parade (2000-D), Al **Katz** making horseplay with I Lift Up My Finger and Say Tweet-Tweet and My Wife is on a Diet (1997-D), the **Moana Orchestra** in rather pleasant Hawaiian pieces—free from over-use of the steel-guitar (2028-D), and Vic **Meyers** in rich versions of Congratulations and Melancholy (2026-D).

Victor features Leo **Reisman** strongly—and wisely. He offers a good variety of pieces, beginning with a vigorous, swinging 'S Been a Long Time Between Times (coupled with a colorless Love Me Waltz by **Shilkret**) on 22152, and going on through characteristic versions of Needin' You Like I Do and When You're Counting the Stars Alone (22181), to a delicious performance of Dance Away the Night Waltz, starring unobtrusive but deft piano work in the background (22137). The coupling of the last piece is a very catchy and danceable version of Miss Wonderful played by Ted **Weems'** orchestra. Waltzes seem plentiful this month, and **Victor** provides a good share of them. Besides the Reisman works, Blue **Steele** is heard in rich quiet pieces, Coronado and You're So Different (V-40140) and similar, but less striking, versions of Mistakes and Rock Me to Sleep (22142); Tal **Henry**, in the Southern

series, plays vibrant, very songful performances of Shame on You and I Know Why I Think of You (V-40133); the **Troubadours** offer welcome revivals of two great waltzes, Alice Blue Gown and Beautiful Lady (22117); Roger **Kahn** does fairly well with If You're In Love You'll Waltz, but the coupling, **Renard's** Following the Sun Around, steals the honors (22182); **Shilkret** plays Until the End, with prominent use of the steel guitar, coupled with Ted **Weems'** much livelier and more interesting I Don't Want Your Kisses (22138), and **Busse's** Orchestra plays a quiet sentimental version of Breath of Spring-Time, coupled with Since I Found You (22140). Other **Victors** include Rudy **Vallee** in You Want Lovin' and Lonely Troubadour, the **High Hatters** in brisk smooth versions of Aren't We All and Pickin' Petals off of Daisies (22146) and again in a loud and fast performance of I'm in Love With You coupled with the Web of Love (22141), Johnny **Johnson** in highly animated performance of You're Responsible with **Busse's** less interesting I Came to You (22145), Ben **Pollack** in hits from the Street Singer on 22158 and a better Song of the Blues, coupled with Smith **Ballew's** fair Same Old Moon on 22147.

The leading hot records on the **Brunswick** list are the **Dixie Rhythm Kings'** odd but interesting versions of The Chant and Congo Love Song (7115), Oliver **Cobb** in a singular Duck Yas Yas and Hot Stuff, with amazing wa-wa and piano work (7107), Irving **Mills' Hotsy Totsy Gang** playing a bustling March of the Vagabonds and Harvey, the latter with rather amusing words (4559), and Jabbo **Smith**, the great in characteristically lively trumpeting in a Band Box Stomp and heart-wrenching in the long-drawn songfulness of Moanful Blues, one of his best performances (7111). Among the more conventional dance disks are noteworthy ones by Earl **Burnett** in brisk versions of Sunny Side Up and If I Had a Talking Picture (4501), a smooth Aren't We All, and a rather shrill Turn on the Heat (4573); Jesse **Stafford** with cheerful performances of Campus Capers and Sophomore Prom (4549), a brisk Steppin' Along and a more soulful Too Wonderful for Words (4525); Dan **Russo** in lively college songs (4563), Jack **Denny** as peppy as ever in Why Can't You Love That Way? and Pretty Little You (4551), Roy **Ingraham** in smooth somewhat concertized versions of Deep in the Arms of Love and Breath of Spring-Time (4544) and Chant of the Jungle and That Wonderful Something (4586), and Carl **Fenton** in performances of Laughing Marionette and Sweetness that are distinguished by particularly fine tonal qualities (4557). Among the others are **Katzman's** Once Upon a Time and Meyer Davis' Love (4546), the **Colonial Club's** Boomerang and Counting the Stars Alone (4517), Ben **Bernie** in Bottoms Up and Bigger and Better (4516), Ray **Miller** in typical Northwestern college songs (4579), Roger **Kahn** in Through and Then You've Never Been Blue (4571), all of which are hardly distinctive. Somewhat better are Slatz **Randall's** brisk playing in I'd Do Anything for You and Blame It on the Moon (4562), Let's Don't and Say We Did and Got a Great Big Date (4568), and Bob **Haring's** spirited Revolutionary Rhythm and When the Real Thing Comes Your Way (4545).

Rufus.

Foreign Records

International. As usual the leading international releases are given comment in the detailed reviews elsewhere. From **Victor** there are arias by **Zenatello**, the *Così fan tutte* and *Ballo in Maschera* overtures conducted by Dr. **Blech**, a re-listing of **Shilkret's** famous performance of *Parade of the Wooden Soldiers*, two good Marek **Weber** disks, a *Cavalleria Rusticana* potpourri by the **Royal Italian Marine Band**, songs by **Ursula van Diemen**, and Bloch's *Nigun* played by Master Yehudi **Menuhin** (also listed in the domestic supplement). From **Odeon** there are three disks by **Dajos Bela's** Orchestra, a transcription of the folksong 'S kommt ein Vogel geflogen played by the **Grand Odeon Orchestra**, and a *Léhar* medley conducted by Dr. **Weissmann**. The **Brunswick** feature is a coupling of the *Marseillaise* and *Internationale* by the **Brunswick International Orchestra**. Other **Odeons** are 3548, intense tango perfor-

mances by the **Ferruzzi Orchestra**, and 3547, sprightly guitar Serenade Capricieuse. For **Columbia** Emil **Valazco's** organ solos of Golondrina and Estrellita are now listed in the domestic supplement also. Peter **Mueller's** Kapelle plays brisk marches on **Columbia** 55169-F.

Bohemian. **Odeon** issues dances by **Hudba's** orchestra on 17368 and **Bacova's** orchestra on 17369. The **Fiserova Sokolsko Kapela** and **Ceska Sokolska Kapela** play dance music on **Columbia** 140-F and 142-F.

Croatian-Serbian. **Columbia** features Christmas pieces on 1140-F and comic sketches on 1139-F. The **Victor** leader is a comic sketch, Soldier Cira goes into a Zagreb Saloon (V-3027), followed by accordion and clarinet duets by **Mile and Badja** (V-3023).

Finnish. Tom **Vehkaoja** sings patriotic songs on **Columbia** 3124-F; Viola **Turpeinen** and John **Rosendahl** plays accordion-violin duets on **Victor** V-4048.

French-Canadian. The **Trio D'Henri** plays dance music on **Columbia** 34196-F, and Eugene **Daignault** sings comic songs on 34259-F. For **Victor** the **Quatuor Franco-Americain** sings special Christmas songs on V-5058 and V-5059; Albert **La Madeleine**, violinist, plays a five-part Quadrille des Seigneurs on V-5041-3.

German. **Odeon** leads with a number of outstanding Christmas disks: 10552, whereon the **St. Johannes Blaese-Chor** plays firm strong versions of Vom Himmel Hoch and O du frohliche for brass choir; 10551, Es ist ein Ros' entsprungen and Süßer die Glocken nie klingen sung by the **Doppelquartett des Berliner Lehrer-Gesangsvereins**; 85215, the same double quartet with **Dajos Bela's** Orchestra in a two-part Friede auf Erden; 85216, a descriptive sketch by Karl **Zander**; and 10553, a march-song potpourri by the **Odeon Maenner-Quartett**. For **Columbia** **Waldemar and Zander** sing comic songs on G-5176-F, the **Manhattan Quartett** sings Christmas pieces on 5178-F, and Weiss **Ferdi** sings folksongs on G-5174-F. Outstanding on the **Victor** list is a capable performance of Auber's Maurer und Schlosser Overture, played by the **Berlin State Opera** Orchestra under **Viebig** (V-6040); Christmas selections by Marek **Weber's** Orchestra on V-56029 and V-6038; and the songs, reviewed elsewhere in this issue, by Ursula **van Diemen** on V-6037.

Greek. Folksongs and popular tangos on **Columbia** 56158-F and 56157-F; clarinet solos on **Odeon** 82548 and songs by Athanasiou on **Odeon** 82547; featured Christmas songs by male chorus with mandolinata on **Victor** V-8004.

Hebrew-Jewish. The outstanding disk is **Menuhin's** performance of Bloch's Nigun, reviewed elsewhere (**Victor** 7108). Other leaders are comic sketches by Ludwig **Satz** on **Columbia** 8200-F and concertina pieces by Gregory **Matusевич** on **Victor** V-9018.

Hungarian. **Odeon:** Christmas choruses on 12040, Christmas pieces for celeste on 12041, dances on 12045. **Victor:** a Christmas special by Budai **Balard** (V-11026), gypsy dances on V-11018 and V-11020. **Columbia:** comic sketch by Gyula and Margit on 10193-F.

Irish. As usual, **Columbia** and **Victor** hold the field alone with extensive lists, the former featuring the **Four Provinces** Orchestra, the **Flanagan Brothers**, and Seamus **O'Doherty**; and the latter featuring **O'Sullivan's Shamrock** Orchestra and **McGettigan's All-Irish** Orchestra.

Italian. **Brunswick** features its indefatigable and reliable Italian stars Gilda **Mignonette**, a **Guarneri**, and **Romani**. **Columbia** 14489-F and 14490-F are Christmas bag pipe selections; the Orchestra **Coloniale** plays dances on 14487-F, and the **Banda Italiana Columbia** plays La Campana di San Giusto-Giovinazza and Italia Bell on 14483-F. The three special **Odeon** Christmas disks are 9466 (instrumentals by **Bruzzesi**); 9469, Barese sketches by **Rapanaro-Rizzi and Co.**; 9470, songs by **Bascetta**. There is also a vigorous if somewhat monotonous coupling of Garibaldi's Hymn and Fanfara e Marcia Reale by the **Grande Banda di Milano** on **Odeon** 9468. For **Victor**, **Rimoli** and **De Paolo** are heard in special Christmas instrumental selections on V-12078-9; the **Belmont Choir** sings a canzonetta and barcarola on V-12082, and Daniele **Serra** sings three sketches from L'ultima Serenara on V-12076.

Lithuanian. **Petrakis** sings Christmas songs on **Odeon** 26105; **Butenas** sings Christmas songs on **Columbia** 16140-1-F; **Zuronas and Co.** present a boarding house sketch on **Victor** V-14021.

Polish. The **Apaszow** male quartet is heard on **Victor** V-16074; **Odeon** 11439 to 11444 inclusive are also special Christmas releases; **Wronski** and **Dolinski** sings on **Columbia** 18343-F respectively.

Scandinavian. Christmas specials include **Odeon** 19128 and 19164, vocal quartet with church chimes and **Victor** V-74000 by the **Engelbrekts Kyrkojor**. The **Parlophon-Trio** and **Sundqvist and Co.** play dance pieces on opposite sides of **Columbia** G-22102-F.

Slovenian. **Columbia** features folksongs on 25117-F and 25119-F and comic sketches on 25116-F and 25118-F. A. **Kiripolsky**, soprano, sings alone on **Odeon** 18072 and in duet with **Prusky** on 18073. The **Adrija** singers and the **Hoyer Trio** present a two-part sketch, Winter in the Country, on **Victor** V-23016.

Spanish-Mexican. Unfortunately the invariable long and interesting **Brunswick** list of Spanish, Mexican, Central-American, etc., disks failed to arrive in time for specific mention here, but as always, it can safely be recommended as worthy of attention. **Odeon** issues two records by **Los Jardineros**, Porto Rican singers (16392-3), a pleasant accordion-guitar duet on 16618, a number of Mexican songs, and dances by the **Garza Orchestra** on 16617. **Columbia:** dances by **Padilla's Guatemala Marimba Serenaders** on 3601-2-X, a tango song by Consuelo **de Guzman** on 3559-X, marches by the **Banda Mexicana Columbia** on 3730-X, and violin solos by Ernesto **Vallejo** on 3729-X. Particularly noteworthy on the **Victor** list are three "flamenco" records by Nina **de Linares** (46416), El Chata **de Vicalvaro** (46417), and Juan **Valencia** (46418), songs with tremendous verve to remarkable guitar accompaniments. Also interesting are the guitar solos by **Salinas** on 46469, and the Spanish versions of Dream Mother and King for a Day sung by Juan **Pulido** on 46390.

Ukrainian-Russian. There are no **Victor** releases this month in this classification. The **Odeon** Christmas specials are 15597 by the **Barczaniwna Trio**, and 15599, by the **Naspivav Chorus**. **Odeon** 15598 couples mandolin-guitar duets by **Davidenko** and **Vicari**. For **Columbia** the **Ukrain-skyj Cerkownyi Kwartet** sings Christmas songs on 27196-F, and the **Banduryst Chorus** is heard in special Christmas selections on 27199-F and 27200-F. S. F.

TOO LATE FOR REVIEW

Columbia Masterworks Set 124—Quintet in A major for Clarinet (Charles Draper) and Strings (Lener String Quartet).

Columbia Masterworks Set 125 Haydn: String Quartet in D major, Op. 76, No. 5 (Lener String Quartet).

A new **Victor** special Educational List.

The picture on the front cover of this issue is of Otto Klemperer, now an Odeon artist. Dr. Klemperer's records of Brahms' first symphony are reviewed on page 100 of this issue.

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Photograph on front cover: *Otto Klemperer*, Odeon artist.

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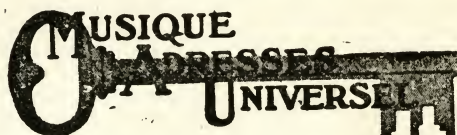
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